THE SAN FRANCISCO BAY

GUARDIAN

JULY 18 1990/VOL. 24/NO. 41

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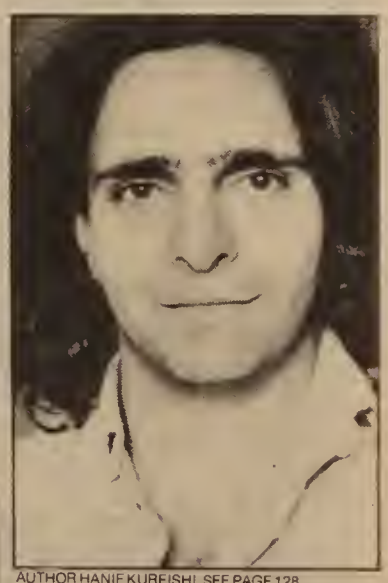
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IN THIS ISSUE

The Best Of times

SOMETIMES I think I'm the only one at this paper who really appreciates bad puns, particularly when they get repeated over and over, until every possible scrap of humor has been beaten to death with a stick.

But I can't help it: It's a disease. I have to start off describing this issue the same way I have two years in a row:

It was the worst of times. It was the Best Of Times.

The paper is 224 pages this week, which makes it the largest Bay Guardian ever, by 84 pages. It's one of the best editions of Best of the Bay Area ever (which is also something we always say every year). If you like the collection as much as I do, credit goes to Miriam Wolf and Eileen Ecklund, who did an amazing job of pulling it all together. (If you don't like it, blame Jim Balderston; that's always fun.)

And so much for self-congratulation.

One of the stories that didn't make it into the Bay Guardian this week, mostly because we had early deadlines and it happened too late, was the decision of Supervisor Nancy Walker not to run for another term. Walker hasn't been on terribly good terms with us of late: We've blasted her for voting the wrong way on the PG&E contracts, for trying to get rid of Harvey Rose, for spending a lot of money on board policy analysts when the city's in serious financial trouble and for a whole lot of other stuff, and I think she's taken it personally.

In other words, I suspect she isn't sitting around waiting to hear whether we approve of her decision or not.

But for what it's worth, I think she did the right thing.

Walker has been an important progressive presence for 11 years on a board that has not been known as a bastion of stunning progressive leadership. She's taken on a lot of tough issues, and won more than her share. On city planning and environmental issues, which have been one of my major obsessions for the past eight years, Walker has been about as solid as anyone in city politics. On child care and public health, she's been way ahead of the rest of the board (and sometimes way ahead of us).

But 11 years is a long time to fight the Good Fight and try to make decent public policy on a board dominated by incompetent bozos who can't do much more than carry buckets of lukewarm water for big special interests. It's also a long time to have to live on less than $24,000 a year. And I've had the distinct sense that Walker was getting tired, in a hurry: Even her friends were finding her edgy and annoying. During the last round of budget hearings, she seemed to have lost all sense of patience and perspective.

Walker couldn't keep going forever. Most politicians hang on long after they've lost their usefulness; it's a tribute to Nancy Walker that she had the courage and intelligence to quit while she was ahead.

— *Tim Redmond*

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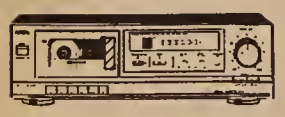

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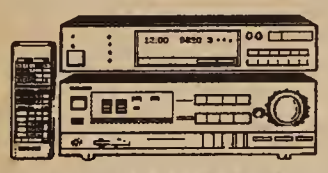

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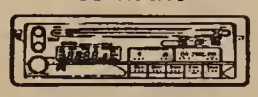

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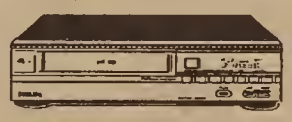

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EDITORIALS

The 'friends committee' loophole

THE POLITICAL Reform Act of 1974, California's landmark post-Watergate anti-corruption law, was based on a simple premise: People have the right to know where politicians are getting their campaign money, and what they are doing with it.

For 16 years, activist groups have fought politicians and special interests over the loopholes, enforcement problems and overall effectiveness of the law. Most of those battles have focused on the problem of hidden contributions — legal fees, campaign fund transfers, money laundering, unreported income.

On the spending side of the equation, the Political Reform Act sets strict limits on how campaign funds can be spent — but disclosure requirements for expenditures are so lax that there might as well be no requirements at all.

The worst abuses tend to involve "friends" committees, special funds set up to help elected officials meet the extra expenses of public office without exhausting their personal resources. By law, that money can only be spent for political, legislative or governmental activities. Many San Francisco supervisors, who earn just $23,000 a year, use "friends committee" money to pay for transportation and travel, constituent services, political events, club memberships, etc. Most of those expenses are legitimate. But as Jim Balderston and Carter Harris report on page 21, the committees also provide the potential for rampant abuse.

Since 1988, for example, Friends of Wendy Nelder has paid more than $25,000 in "reimbursements" to Supervisor Wendy Nelder. For what was the supervisor reimbursed? Were her expenses directly related to governmental or political activities, as state law requires? There's no way to tell; the law doesn't mandate that Nelder make public itemized receipts or any other documentation to explain her reimbursements.

Nelder's committee paid another $25,000 in unidentified credit card bills. Where were the cards used, and for what? The law requires officeholders to itemize the individual expenses on credit card bills but in many cases, Nelder failed to do so.

By law, an elected official can charge his or her friends committee 26 cents a mile for use of a personal car on political or governmental business. Nelder was reimbursed more than $3,000 for "mileage" in the first six months of 1990. That adds up to about 11,000 miles of driving in half a year, a substantial amount for a San Francisco supervisor. State Senator Quentin Kopp, who drives back and forth from Sacramento to San Francisco and San Mateo County on a regular basis, says he only racked up about 10,000 miles in official travel during that same period.

Where did Nelder go? Was it all really for campaign or governmental purposes? There's no way to tell — by law, she is not required to itemize trips or disclose their purposes.

Supervisor Richard Hongisto, who is running against Nelder for assessor, told us he thinks personal reimbursements and credit-card and travel expenditures should be disclosed in considerable detail: "If you drive to a meeting, you should say where the meeting was and why you went. If you pay for a meal, you should say where you ate, who was there and what you discussed. That way, the public and your donors can check and make sure you weren't just spending the money on yourself."

We agree. The lax disclosure laws are unfair to both voters and campaign donors and undermine the intent of the Political Reform Act. If the Legislature is serious about campaign reform, this glaring loophole ought to be on the top of the agenda.

In some cases, Nelder's friends committee appears to have violated even the weak disclosure laws that are on the books. The Fair Political Practices Commission has the power to audit her campaign and friends committees; it should do so at once, and make the results public.

Meanwhile, there's no reason politicians can't voluntarily release itemized expense reports. If Nelder has nothing to hide, if all her expenses were legitimate, she can prove it by opening her campaign books. What is she waiting for?

Nothenberg's garbage scandal

IT'S DEPRESSING how predictable San Francisco politics can be. Follow the money trail, follow the influence trail and nearly any outcome is predictable.

A perfect case in point: the July 12th decision of the San Francisco Refuse Collection and Disposal Rate Review Board that allowed Norcal Solid Waste Systems, parent company of Sunset Scavengers and Golden Gate Disposal, to pass through to local ratepayers the costs of an employee stock ownership plan.

When we first disclosed Norcal's plans (see "The scavenger scandals," Bay Guardian, 3/8/90), we noted the review board chair, Chief Administrative Officer Rudy Nothenberg, was a friend and ally of Assembly Speaker Willie Brown, whose law firm was employed at the time by a Norcal subsidiary.

Nothenberg, however, assured the Bay Guardian, "I want to make sure the costs of the ESOP are not paid for by the ratepayers." In a Dec. 4, 1987 letter to Howard Nemerovski, an attorney working on the merger of Golden Gate and Sunset Scavenger, Nothenberg made a similar statement: "The City's intentions are [to] guarantee that none of the financing costs associated with the restructuring find their way into the rate structure." Nothenberg asked the consulting firm of Touche-Ross to analyze how city regulators should handle the ESOP costs. Its report recommended a reasonable formula: Norcal could retain some of the increased profits made possible by the merger, and pass the rest along to ratepayers.

Then another consulting firm, Hilton Farnkopf & Hobson, took over. The firm, headed by Robert Hilton, a former employee of the CAO's Office, recommended that Norcal be permitted to keep all the savings, and ratepayers swallow the costs of the ESOP. The city staff accepted Hilton's recommendations, rejecting a proposal by Senator Quentin Kopp to treat ESOP payments as profit and reduce rates by 15 percent.

Kopp appealed to the review board, comprised of Nothenberg, Controller Sam Yockey and Tom Elzey, general manager of the Public Utilities Commission. And suddenly, as Craig McLaughlin notes on page 11, Nothenberg had a change of heart: He moved to accept the staff report. His fellow board members quickly agreed, and the motion passed, 3-0.

Norcal attorney Gordon Davis called the decision "eminently reasonable." Kopp called it a "whitewash." A cynical observer might call it "business as usual," but we'd rather call it what it was: a disgrace.

GUARDIAN GRAPHIC BY JERRY DOLEZAL

LETTERS

Mime Troupe follow-up

Thanks to the Bay Guardian and Misha Berson for her advance story on the San Francisco Mime Troupe's Jerusalem tour (see Bay Guardian, 5/30/90). To follow up: We did not bring peace to the Middle East. But to those who read the San Francisco Chronicle stories of our adventures, our trip was not the total bust their correspondent made it sound.

It did start badly. The Israel Festival, having invited us, then tries and failed to cancel us, decided to bury us. They cut our performances from six to three, "accidentally" left us out of the brochure and put us in an obscure venue, Beit Schmuel, known mostly to English speakers. The opening night audience was indeed sparse, as the Chronicle reported, and half-composed of American immigrants eager to prove their Zionism by denouncing our naivete. But the other half were critics. Some like the show, some sneered at it, but they all wrote about it: We were news. The next performance was full, and the last one oversold. The post-show discussion that night lasted two hours, full of heat, mainly between locals Jews and Palestinians. That Palestinians came was an event in itself.

The most contested point in the discussion: Were we right or wrong to cut the final image of *Seeing Double*, the crossed flags of Israel and Palestine? (The Chronicle puzzlingly reported that we made other changes. This was the only one.) To show what is always referred to as "the PLO flag" in Israel is illegal, even a paper flag that read "Banned" would endanger them. We were prepared to risk trouble for ourselves, but not for our hosts. Some people told us we had fallen for the mentality, called in Israel, "shoot and cry" — deplore the situation, but do nothing to change it. We heard this, but again at the hosts' request, made the same choice in East Jerusalem.

Our two shows at the Arab Cultural Center were not reported in the Chronicle, but made the Israeli papers and also the Arab ones. We did one command performance for a visiting U.S. peace delegation, and one advertised public performance that sold out and was packed to the rafters. We were worried Palestinians wouldn't think the show was funny. It turned out they laughed a lot more than the Israelis. It is hard to laugh when you don't know how you feel.

We didn't play for a lot of mainstream Israelis, but they certainly heard about us. We left the country sad and angry about the political situation and also at having to leave. We could have filled houses for a month.

Joan Holden
San Francisco Mime Troupe

Shedding light on open space

The article in the July 4th issue of the Bay Guardian on acquisition of natural areas in the city contains some misleading statements. The Citizens Open Space Advisory Committee is not appointed by the Recreation and Park Department. It is advisory to them but appointed by the supervisors and mayor. The fund, created by voters in 1974, specified giving priority to remaining natural areas in the city. Because this has not been the case, many environmental and neighborhood organizations — not just the California Native Plant Society — have been insisting this provision be honored. Voter renewal of the fund in 1988 changed eligibility requirements for appointment to COSAC. One of each supervisor's two appointments must be recommended by a recognized citywide environmental organization; being a member of CNPS or being a certified botanist is irrelevant.

Jacob Sigg
San Francisco

For the record

Due to an editing error, last week's Press Box stated that Marcelo Rodriguez, editor of the SF Weekly, had previously done public-relations work for Santa Fe Pacific's Mission Bay project. In fact, Rodriguez worked for Marcia Smolens, a public-relations consultant whose clients included Santa Fe. But he says he never specifically worked on the Mission Bay account.

THE BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length as needed), type them, sign them (unsigned letters will not be published) and include a daytime telephone number of verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 520 Hampshire St., SF 94110. *Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).*

THE SAN FRANCISCO BAY
GUARDIAN

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Wilbur Storey, Stetement of the eims ot the Chicago Times, 1861

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The Bay Guardian tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective.

Complaints should be directed to Arline Klette, the assistant to the publisher. We'd prefer them in writing, but Arline can also be reached by phone at 255-3100.

If we have published a misstatement, we will endeavor to correct it quickly, and in an appropriate place in the newspaper.

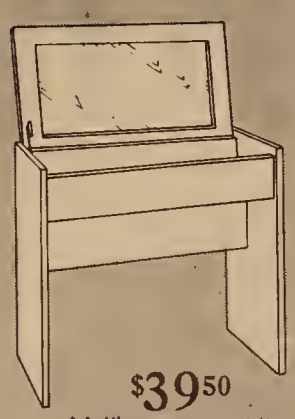
If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. Its address is: P.O. Box 14147, Minneapolis, MN 55414, (612) 627 4262.

BACK ISSUES: Complete file of back issues in main San Francisco library. Back-issues are available from THE SAN FRANCISCO BAY GUARDIAN office for $1.50 per issue.

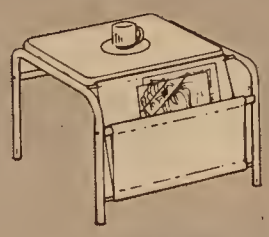
The SAN FRANCISCO BAY GUARDIAN is available free of charge, limited to one copy per reader. Additional copies of the current issue of the Bay Guardian may be purchased for $1.00 at the Bay Guardian office. No person may, without permission of the Bay Guardian, take more than one copy of each Bay Guardian weekly issue.

White Hot!

These items are a sampling from Busvan for Bargains' collection of over 120 pieces of quality Eurostyle furniture in white and black. No other store in the Bay Area beats us in selection. No other store-anywhere-comes close to us in price. Shop and compare.



$39.50 Multi-purpose white-mica vanity is a great space-saver at 30"x16"x29".

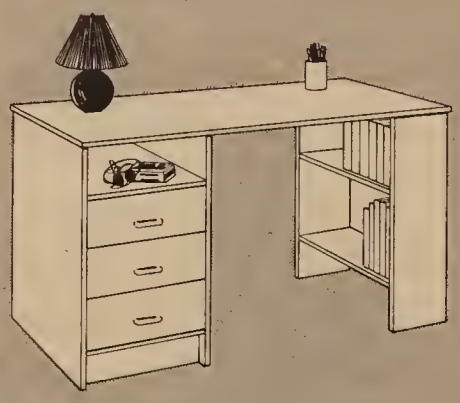


$29.50 Practical 20"x23"x13" table includes a canvas magazine pouch.

$69.50 Mar-resistant 59"x30" work/study/dining/everything panel table.

$16.50 Handy stackable instant-storage drawer, 27"x14"x6".

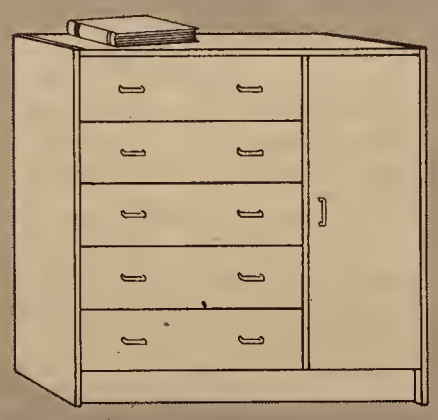
$99.50 Convenient 31"x16"x43" organizer chest has seven drawers to help you find all of your good stuff easily.



$129.50 Exceptionally functional 52"x24" desk features a large work surface, three drawers, and two bookcases (one in the back). Outstanding value.

$49.50 Heavy-duty 30"x17"x30" white-mica chest offers quality cam-lock construction and metal drawer glides. Again, no one else offers this quality at anywhere close to this price.

$49.50 Full-size 30"x11"x71" white-mica wall unit with three adjustable shelves. Shop and compare.



$149.50 Roomy 48"x17"x48" white-mica door chest has easy-glide metal drawer runners. Another Busvan best buy.

These items are ready-to-assemble, so that you can easily take home your selection within minutes of your purchase.

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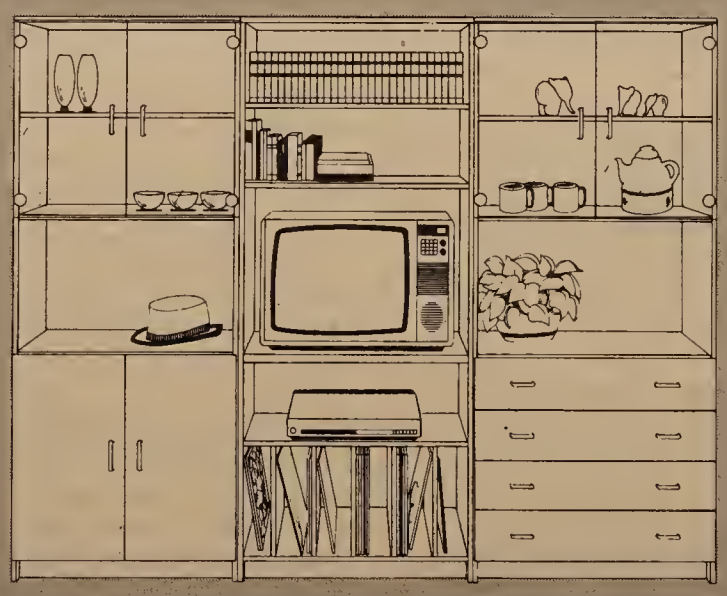

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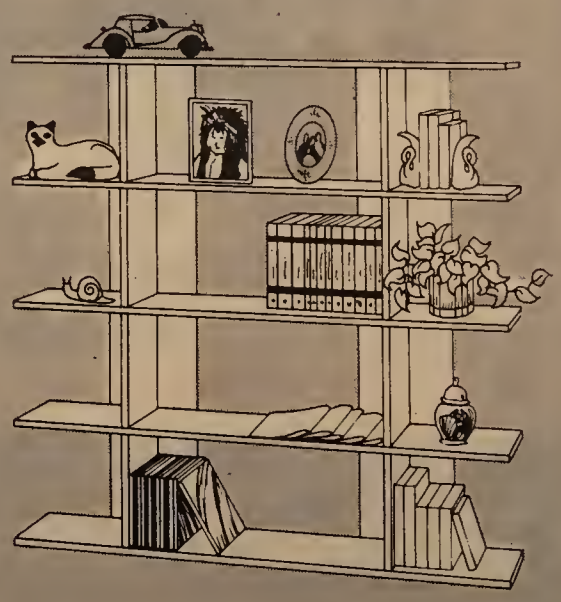

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Alerts

Citizen diplomacy: Scholarships of up to $1,300, based on need, are still available for this summer's International Peace Walks in the U.S.S.R. The walks are the only citizen-diplomacy project open to the Soviet public, according to organizers. For 21 days, Americans and Soviets will walk in the Ukraine and live together in a mobile tent city, calling for an end to the arms race and a shifting of resources to environmental needs. Moscow and Ukraine walk: August 4th-25th. Moscow and Kazakhistan: Sept. 1st-22nd. For information call 453-0792 or (800) 541-6655.

Textbook campaign: SF's Gay and Lesbian Alliance Against Defamation, the Bay Area Network of Gay and Lesbian Educators and the Department of Gay and Lesbian Studies of the City College of San Francisco are launching a campaign to get lesbian, gay and bisexual images, issues and ideas included in California's secondary school textbooks, curricula and libraries. The first public hearings are now underway in Sacramento and a vote by the full Curriculum Commission is expected on July 20th. The materials recommended by this commission will be exhibited throughout the state Aug. 7th-Sept. 7th, for public comments. The State Department of Education will hold a final public hearing Sept. 13th, after which a vote will be taken on the use of these curriculum materials throughout California for the next seven years. People are urged to write the Office of Curriculum Framework and Textbook Development, 560 J Street, Rm. 290, Sacramento, CA 95814. For more information contact the Gay and Lesbian Alliance Against Defamation (GLAAD) at 861-4588.

Getting back the goods: On June 29th, U.S. Customs returned all the Nicaraguan paintings and stamps seized from Trade for Peace, which has been trading Nicaraguan goods despite the 1985 embargo, as a protest against U.S. policy toward Nicaragua. A criminal case against Trade for Peace was dropped after the U.S. embargo was lifted, but the Treasury Department kept the materials, arguing that they were not protected by Congress's recent law prohibiting restrictions on importing informational materials from embargoed countries. Only after a legal appeal was filed did the Treasury Department issue a retroactive license and release the seized goods.

US TO TRAIN MILITARY FOR WAR ON DRUGS AT HOME

AS THE Cold War thaws, leaving the United States without a Communist menace, the Defense Department is shifting some of its resources to the War on Drugs.

At California's Camp San Luis Obispo, the department plans to set up the first of many training centers to teach military and National Guard personnel drug enforcement tactics for use within the U.S. border.

California Senator and gubernatorial candidate Pete Wilson is touting the plan, and the Senate's Armed Services Committee recently approved $3.2 million in funding for it, although the House has yet to vote on it.

"The facility. . . will be the nation's first training ground for military personnel in the war on drugs," Wilson said in a press release. "The National Guard Drug Interdiction Training Center. . . will standardize procedures for using the military in drug interdiction operations [and] train National Guard officers in applying military resources to law enforcement operations."

While Wilson proclaims the virtues of the program, he may be a bit confused about where the newly-trained National Guard would operate. Wilson aide Franz Wisner assured the Bay Guardian that "the program will concentrate its efforts on preventing drugs from entering the country. Guardsmen will not be trained to make arrests on U.S. soil."

However, Rick de Bobes, counsel for the Armed Services Committee, told the Bay Guardian, "The San Luis Obispo Camp is part of a new National Guard initiative which will operate wholly within the U.S." The center will teach the National Guard street tactics, including surveillance of crack houses, to provide backup to state and local authorities, he said.

"Guardsmen are not prohibited from making arrests when they are in state," he added.

The training center, which Wilson calls a "prototype," is being met with skepticism and scorn in San Francisco. Both police officials and civil liberties activists were quick to criticize the plan.

"I'm not sure what they could offer us," said Lieutenant James Molinari of the SF Police Department's Narcotics Division. "Most of their equipment is geared for war, not police work. They could play a support role at borders and ports. Beyond that, we'll have to wait and see what they have to offer."

ACLU lawyer John Crew added, "California requires peace officers to undergo extensive training before they are given full peace officer powers. If the National Guard is to be given similar powers, with only a fraction of the preparation, it seems to be a recipe for disaster."

Representative Nancy Pelosi would rather spend the peace dividend elsewhere, said Pelosi aide Michael Yaki. "[We] are not too happy about part of the peace conversion going to train the National Guard to fight the war on drugs," he told the Bay Guardian.

— *Sara Catani*

CONSUMER GROUP ASKS COURT TO STOP PHONE DEREGULATION

A CONSUMER group is asking the California Supreme Court to reverse a major step toward telephone-rate deregulation that was taken quietly by the California Public Utilities Commission last fall.

The CPUC's new policy, made final in April, pegs the price phone companies can charge for basic service to the national rate of inflation, instead of the actual cost of providing the service. "The big problem," said Audrey Krause, director of Toward Utility Rate Normalization, "is that the cost of providing phone service is going way down. And just when the costs are going down, they've plugged in a system that assures rates will go up."

The new rate-setting system, which the CPUC calls the "incentive regulatory system," is designed to reward productivity, according to Commission President G. Mitchell Wilk. It allows annual increases in basic phone-service rates based on the national inflation rate, minus 4.5 percent. "Swallowing" the first 4.5 percent, Wilk told the Bay Guardian, will push phone companies to increase productivity.

But according to several financial analysts cited by TURN, phone company productivity has been increasing about 7 percent a year for several years, and is expected to continue at that rate.

The new regulation does limit profits but only if they are more than 13 percent a year. Current year profits are about 11.5 percent, according to TURN. Above 13 percent, the company would split excess profits 50-50 with customers; above 16.5 percent, profits would be rebated to customers.

Because phone companies have a monopoly selling basic service to "captive customers," the CPUC had required companies to prove, in public hearings, that their expenditures were "reasonable and prudent." Wilk's telecommunications assistant, Carl Danner, said the rate-setting hearings were time-consuming, expensive and cumbersome.

But eliminating these rate-setting

'The National Guard Drug Interdiction Center will. . . train National Guard officers in applying military resources to law-enforcement operations.'

— Senator Pete Wilson

procedures, according to the TURN petition, eliminates public access to information about phone company investments and charges. Krause said that in the most recent general rate case, the PUC found that Pacific Bell had "spent more than it should on new fiber optic cables and ordered a refund to customers." In that case, the CPUC also discovered that Pacific Bell agents had been misrepresenting fee information to new customers and imposed a $16.5 million fine.

Danner argued that the CPUC's previous scrutiny could discourage innovative investment. But Krause's group, which has been watching the Public Utilities Commission since 1974, disagrees.

"All their research was internally financed — paid for by ratepayers over the years," Krause said. "Now that these innovations are cutting costs, customers won't benefit by getting lower rates."

— Jean Tepperman

BOARD REJECTS KOPP PETITION FOR LOWER GARBAGE RATES

DESPITE A major setback before a city appeals board last week, Senator Quentin Kopp (I-SF) has not given up in his quest for lower garbage rates for San Francisco ratepayers. Kopp told the Bay Guardian he is considering taking the matter to court.

Kopp filed a citizen's rate application with the city in April, asking for a 15 percent reduction in residential rates charged by Norcal Solid Waste Systems, the parent company of Sunset Scavenger and Golden Gate Disposal companies. The application said the costs of Norcal's employee stock ownership plan should not be passed on to the ratepayers and that Sunset Scavenger, Golden Gate and another subsidiary, Sanitary Fill, should be treated as one company for rate-making purposes.

The city's Refuse Collection and Disposal Rate Board voted 3-0 July 12th to accept a staff recommendation that Kopp's request be denied. The staff report recommended that Norcal be allowed to pass through interest expenses and other costs connected with the employee takeover, as long as those costs were offset by ESOP-related savings. Gordon Davis, Norcal's attorney at the rate hearings, told the Bay Guardian, "I think the action taken was the only reasonable thing to be done in light of the evidence presented at the hearing."

Kopp called the decision a "whitewash," but said filing the request had not been a total waste. "I don't claim victory, because it was a whitewash," he said, "but at least we stopped them on the rate increase. They sure as hell would have had a rate increase this year, but I don't think they'll have the guts to come back again for another ten to 12 months."

"Had [Kopp] not filed," Davis said, "we would have filed a rate-increase proposal probably about now." He said Norcal will ask for a future rate increase based on the city's recent findings, but he would not say when.

Kopp said he is now investigating whether the city's exclusive arrangement with Norcal, which is written into the City Charter, is legal. "We're investigating whether this is now illegal under monopoly laws, based on two recent U.S. Supreme Court decisions," he said. "One lawyer I talked to said there's no question in his mind."

Kopp was also angry, he said, about the lack of news coverage about the issue. He said he called the Chronicle several times last Friday to ask why there was no coverage of the Thursday decision. A small item ran Saturday on page C11 in the "Bay Area Report" section. "Talk about a news blackout by the Chron/Ex, you've got it with this one," he said. "There's an unbelievable silence which bespeaks forces that I can't identify."

— Craig McLaughlin

FBI AGENT INVESTIGATED FOR PULLING GUN ON PEDESTRIAN

PAUL GROSZ and Kim Johnson stepped off the curb onto Van Ness Avenue late on the afternoon of July 2nd, and quickly found themselves in a heated dispute with a passing driver, who had apparently come close to hitting the pair.

It was the sort of argument common in crowded cities with congested rush-hour traffic, except for one thing: The driver was a FBI agent.

In fact, according to a police report, the agent pointed his gun at Grosz — and Grosz says the agent threatened to kill him.

Both San Francisco police and the FBI are investigating whether Special Agent Richard G. Anderson violated the law by improperly threatening Grosz with his gun. According to statements in the police report, Grosz and Johnson were walking west on McAllister Street, and entered the Van Ness crosswalk about 5:45 pm. The light, Grosz says, had just turned green.

Just then, Anderson turned his Pontiac Bonneville onto Van Ness from McAllister, coming closer to the couple than Grosz found acceptable. Grosz flipped his middle finger at Anderson and tossed off a few angry words.

continued next page

ECOLOGY WATCH

Sierra Club on urban growth: In May, the Sierra Club's statewide conservation committee approved a statement addressing California's complex urban growth issues. According to the June 26th Sierra Club *Legislative Agenda*, the statement is an "interim platform to be used as an educational tool, that needs to be further thought out." The newsletter did not provide details, but said the plan discusses urban growth boundaries, General Plan Open Space Elements, infill and compact urban development, affordable housing, regional planning, new towns and limits to growth. For a copy of the Interim Sierra Club California Urban Growth Management Platform, send a stamped, self-addressed envelope to: Platform, Sierra Club, 1014 Ninth St., #201, Sacramento, CA 95814.

Redwood Summer update: The case of 11 log-truck blockaders arrested at the June 20th Redwood Summer action at Louisiana Pacific's Samoa plant went before a jury July 16th and is expected to continue through the week at the Eureka Municipal courthouse. Support rallies for the 11, known as the Lorax Affinity Group, are planned throughout the week. The "Samoa trial" is the first of four upcoming Redwood Summer-related trials and is expected to set the tone for the treatment of activists risking arrest in future Redwood summer actions. For more information call (707) 826-7140 and ask for Lorax defense team information.

SHORT TAKES

Thursday/19 — A music benefit for Food not Bombs features Medicine Men, Horton Heard, Torso and Deep 6. 9 pm. Rendezvous Club, 60 Sixth St., SF. Info.: 330-5030 . . . . La Casa de las Madres, a San Francisco shelter for battered women and children, celebrates "La Casa Day — Beyond Survival," a fundraiser in which local businesses have pledged to donate a percentage of their July 19th sales receipts to La Casa. To make donations or find out what businesses are participating, call 777-1808, 9 am-5 pm . . . . **Saturday/21** — Bay Area Coalition Against Operation Rescue invites supporters of abortion rights to help defend a clinic against "Operation Rescue." 5:30 am. Pregnancy Consultation Center, 1801 Bush (at Octavia), SF. Info.: 626-5510 . . . . The Arab and

Join the Club... Get the Boat FREE!

Club Nautique is well known for sailboat charters and sailing lessons, but not many people know that we charter powerboats too. We're going to change that.

At this time we have 6 powerboats in our fleet, including a 20 foot Center Console model, a 27 foot Radoncraft Cuddy Fisherman, a 32 foot Luhrs Tournament Fisher, a 34 foot Silverton Convertible Cruiser, a 38 foot Carver Motoryacht, and a 47 foot Ponderosa Cockpit Motor-yacht. We are planning to add more, but first we must build demand for powerboat charters.

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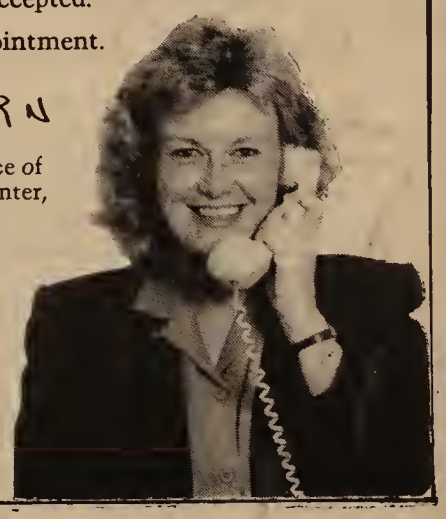

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Jewish Women's Anti-Zionist Feminist Action Committee is having a book-drive party to collect books (in English or Arabic, especially on Third World women's issues) for the Palestinian Women's Resource Center in East Jerusalem. 2 pm. 850 West MacArthur Blvd., Oakl. (near MacArthur BART). For more info: 654-4723. . . . Celebrate the 11th anniversary of the Sandinista Revolution with a live telephone question-and-answer session with former president Daniel Ortega on issues currently facing Nicaragua, and former Nicaraguan Embassy Charge d'Affaires, Lenor Huper, speaking on Nicaragua's current economy and delicate political balance, as well as music and refreshments. $5-$10 donation to benefit Barricada International. 8 pm. First Unitarian Church, Geary and Franklin, SF. Info.: 626-1875. . . . Seeds of Peace, Earth Action Network, the Industrial Workers of the World and Earth First! sponsor a Redwood Summer demonstration at the Georgia-Pacific Mill in Ft. Bragg. Noon rally, Glass Beach (corner of Highway 1 and Elm St.), Ft. Bragg, followed by a march to Georgia-Pacific, where participants will "deed the mill to the people of Ft. Bragg and autonomous actions will follow." Info.: 420-1799.

— *Youlita Wallace and Emma Torres*

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 520 Hampshire St., SF 94110. *Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.*

continued from previous page

Within moments, both parties told police, Grosz had spit on Anderson's window and thrown a half-full soft-drink container on the hood his car — and Anderson had pulled out his gun.

Anderson told the Bay Guardian he would not make a statement while the matter was under investigation. But he told police he had displayed his badge and turned on his siren before pulling his .45-caliber revolver.

Grosz, who weighs 240 pounds and sports a shaved head and beard, told the Bay Guardian he understood how the driver might have been nervous. "I am large and some people might find me menacing," he explained. However, he said Anderson never identified himself as a law-enforcement officer, but had leveled his gun at Grosz's heart and said, "I'll fucking kill you."

Grosz said he hadn't realized who the driver of the car was until police Sergeant Robert Barry, who quickly arrived on the scene, told him Anderson wouldn't be arrested because he was an FBI agent.

"If he had identified himself as an agent, I would have backed off," Grosz said. "If they thought I was attacking him, why wasn't I arrested?"

San Francisco Police Inspector Kenneth R. King said he is investigating the incident and will turn over his final report to the District Attorney's Office.

"Just because he is an FBI agent doesn't mean he can't be investigated," King told the Bay Guardian. "Even though he has a legal right to the gun, there are certain things you can't do with a gun."

FBI Special Agent Duke Diedrich told the Bay Guardian the agency was also conducting an investigation into the matter.

— *Mary Pols*

LEADERS OF 50 GROUPS CHALLENGE COPS ON EARTH FIRST! PROBE

IN THE wake of the car bombing involving two Earth First! activists, support for the radical Earth First! is blossoming. At a press conference last Monday at the SF Federal Building, about 50 environmental, labor, civil liberties, women's and elected leaders called for independent state and congressional investigations into the joint Oakland Police Department/FBI probe of the May 24th explosion that injured activists Judy Bari and Darryl Cherney.

Representatives from the groups, including the Sierra Club, National Wildlife Federation, National Organization for Women and the California Democratic Committee, said they are sending a letter to the House and Senate Judiciary Committees, and to the California Attorney General, demanding investigations of law-enforcement tactics.

Immediately after the bombing, the police and FBI considered the injured activists key suspects. Charging law enforcement with a failure to investigate other leads, Representative Ron Dellums' aide Ying Lee Kelley said, "It seems to be part of a set-up to look upon the victims as culprits."

— *Tara A. Kramer*

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This Week AT CITY HALL

BY JIM BALDERSTON

DISASTER OF THE WEEK

THE FARALLONES Institute, symbol of an era when California was a national leader in alternative-energy and appropriate-technology research, is selling off its last real asset, the 80-acre Sonoma County property that has served as its headquarters since 1983.

The institute is deeply in debt and can't meet its monthly expenses any more. Chances are good it will soon shut down.

Critics say the organization just didn't have the management skills and leadership to make it through the dark days of the 1980s. And indeed, for at least five years, the Farallones Institute has been declining in influence, crippled by internal disputes and financial problems.

But for a while, the institute was in the center of a wonderful movement, led by a visionary crew of thinkers, planners and dreamers who represented the best that California had to offer to a nation paralyzed by an energy crisis, a crumbling economy and political and social stagnation.

The Farallones folk were part of the early Jerry Brown era, with all its greatest instincts and worst shortcomings. They were excited about the promise of technology, but not always so keen on the rigorous discipline of science. They were social planners who sometimes had trouble figuring out where their own institute was going. They believed that economics and ecology could work together, but when government funding dried up, they had a terrible time making ends meet.

When the Chronicle interviewed some institute staffers about the prospect of selling off the land, the main thing they seemed to be worried about was losing the gardens. That's understandable: Organic gardening and sustainable agriculture was always a central part of the Farallones Institute. A decade ago they pioneered ideas and techniques that are mainstream now.

But the land near Occidental was not really the "heart and soul" of the Farallones Institute. The best work the institute did was tied to cities. The Integral Urban House, designed by Peter Calthorpe, was probably the organization's most important and most lasting achievement. The institute's ideas for alternative energy, conservation, recycling and land and water use were far more crucial to crowded urban centers than to isolated rural areas.

It was hard to reconcile the crush of the city, the hustle of finance and the nightmare of modern politics with the stuff of Sonoma County dreams. But you can't blame the folks at the Farallones Institute for trying. With a little luck, they might have changed the world.

— Tim Redmond

Triple whammy

THIS FALL'S San Francisco ballot will contain at least two measures that will, to varying degrees, reflect on the popularity of Mayor Art Agnos.

The question is more than academic: Agnos is up for re-election in 1991, and if he looks vulnerable in November, 1990, the challengers will begin circling like vultures. On the other hand, if he looks untouchable this fall, he'll probably get a relatively free ride a year later.

Two of the propositions involve development issues, and are guaranteed to be controversial. The most important is probably Mission Bay; Agnos is planning to ask the voters to exempt the huge project from Prop. M, which limits annual increases in new office space. Agnos reached an agreement with the developer, Catellus (aka Santa Fe Pacific Realty), on the shape of the project, and is working to get the Planning Commission and the Board of Supervisors to approve it. In other words, a vote for the exemption will be a vote for Agnos. A vote against the exemption, and against Mission Bay, will be seen as yet another rejection of the mayor's development plans.

Catellus stands to make a fortune off Mission Bay, and will no doubt pour a large amount of money into the campaign. Thus far, the opposition looks to have a lot less cash, and Agnos clearly hopes he can throw in enough juicy tidbits (like affordable-housing projects, parks and the like) and can twist enough arms to prevent a united progressive/neighborhood front from coming together to fight the project.

But there is another possibility, too — one that could give Agnos some real nightmares. Officially, most downtown big-business interests have been generally supportive of Mission Bay. But recently, political observers have been detecting a low-level rumbling of potential opposition, mostly from real-estate interests who fear that the 5 million square feet of office space proposed for the project will further soften a market that is already suffering from a glut of available space.

There's even talk that some real-estate types might try to hire Clint Reilly, one of the city's best-known (and most expensive) political consultants, to run a campaign against Mission Bay. Reilly's biggest clients of late have been insurance companies, who were out to beat the 1988 consumer insurance measures. But he's also done his share of local environmental work — in 1986, he volunteered as chair of the Prop. M campaign, and did a fair amount of pro bono work to help pass the measure.

The second major ballot measure concerns the construction of hotels on the city's waterfront. The Port Commission, with Agnos's blessing, recently approved a waterfront hotel at Piers 30-32, near the western foot of the Bay Bridge. The commission approved the plan despite opposition from both San Francisco Tomorrow and the Residential Builders Association, as well as other community groups.

The opponents of the hotel responded to the commission's action by vowing to place the issue in front of the voters in November, with an initiative that would restrict non-maritime waterfront development. San Franciscans have always opposed waterfront hotels — if this measure passes, it would be a second strike against Agnos.

Meanwhile, Supervisor Wendy Nelder, an avowed Agnos-hater, is trying to put a third anti-Agnos measure on the ballot. After Nelder's cohorts on the board voted down an ordinance that would have limited the number of deputy mayors to two. Nelder decided she wanted to take the issue directly to the voters.

Agnos's seven $90,000-a-year deputy mayors have created a lot of anger in the cash-strapped city, and while the measure wouldn't do a whole lot to solve the budget crisis, it could slip through on emotional appeal.

Bruce Willis, watch out

SUPERVISOR BILL Maher floated out an interesting proposal last Friday that is sure to ruffle feathers at one of the city's most insular and normally untouchable departments: the airport.

The San Francisco International Airport is run by the Airports Commission, which oversees a $175 million annual budget. Much of that money comes from revenue raised at the airport. For example, airlines pay about $30 million a year for terminal space, and another $18 million for landing fees.

But the single largest chunk of airport revenue comes from the operation of its huge parking garages, which bring in $33 million each year.

Maher wants to bring some of that parking revenue into the city's General Fund, instead of letting it all go directly to the airport. Under a charter amendment he has proposed, control of the parking garage would be turned over to the Parking and Traffic Commission.

Airport officials are, to say the least, unhappy about the plan. They argue that they need all of the parking revenues to pay off the airport's bond debt and to finance the costs of a proposed runway-expansion plan.

As it stands now, airport parking revenues are committed, until the year 2011, to retiring bond debt. If Maher's proposal is approved, that would be the last year the airport could use all of the parking money for that purpose.

Maher's point is fairly simple: The airport, a public agency, used tax-exempt bonds to raise the money to build a parking garage on public property. Therefore, he argues, any profits should be used to benefit the public.

Maher says that the international airlines that fly into San Francisco should not be given a taxpayer subsidy, and should be forced to pay their fair share of the costs of airport improvements. He also says that passage of the charter amendment now would prevent the airport from amassing even more bonded indebtedness, which the city's General Fund would be liable for well into the next century.

The Board of Supervisors is slated to consider the charter amendment on July 23rd.

An assault on the airport's political turf is no small thing. The president of the Airports Commission is Morris "Mo" Bernstein, one of the city's most powerful back-room political operatives. Maher tells me an intense lobbying effort by Bernstein and other airport types has already begun. Bruce Willis, watch out: This could become Die Hard III before it's all over.

This week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 520 Hampshire St., SF 94110, or leave a message at 255-3100.

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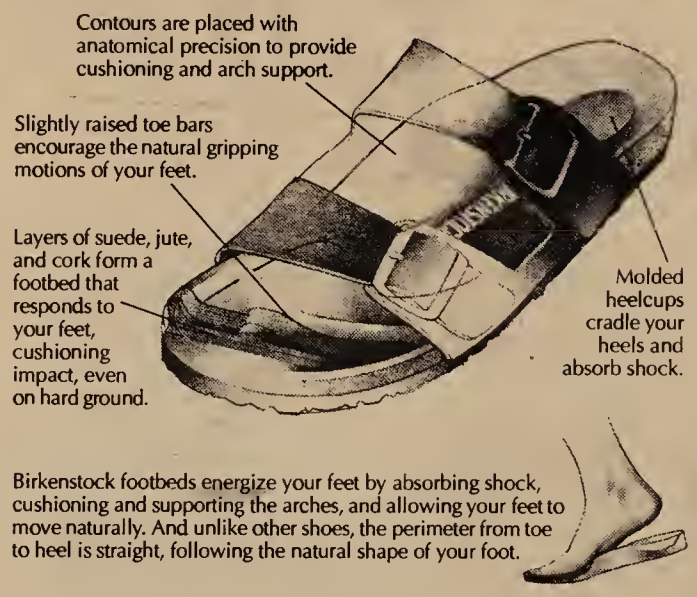

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UNSAFE AT ANY SPEED

Of God and Adam Smith

By Tim Redmond

I'M NEVER at my best on Monday mornings, and last Monday, when I got on the 22 Fillmore well before noon, not that many hours after the close of an ugly, four-day drunken nightmare with a houseboat full of naked degenerates on an artificial lake behind the Shasta Dam, I may have been a bit more dazed than usual.

So when the front-page story on Solano County development started to make my head spin around and around, and I felt the beginnings of a serious Fit of Indignation, I did my best to ignore it. Relax, kid: It's the crack of fucking dawn, you're on a bus and you haven't had coffee. Breathe deep and turn the page. It's bound to go away.

But somehow, it just got worse:

Page One. "Solano County Becoming Part of a New Megalopolis; One giant urban sprawl from Silicon Valley to Sacramento expected as farmland vanishes."

Page Two. "Fewer Summer Jobs Available For Teenagers in Bay Area."

Page Nine. "No Easy Answers for Sonoma's Traffic Mess." And on and on and on. The entire front section of the paper was a flashback to the news briefs in *Robocop II*. The message was as clear as sunshine through an ozone-depleted sky: The whole world's going to hell, California first, and there's not a damn thing any of us can do about it.

After all, buildings have limited lifespans. Mines run out of ore. Oil wells run dry. And cities. . . Well, they can lose their value, too.

LET'S TAKE a look at the story that first ruined my peaceful Monday morning bus ride. It's by a staff writer named Dean Congbalay, and it starts off like this:

"Fast-growing towns in Solano County are pulling together the San Francisco and Sacramento metropolitan areas to form what many say will be a megalopolis in the 21st Century.

"In just 20 years, the new Bay Area will link the Silicon and Sacramento valleys in a nearly continuous string of cities and suburbs that will be the home of 9 million people and have an annual economy of $375 billion, state and regional planners say. . . .

" 'We may not like it, but the [I-680] corridor is going to be 90 percent developed in the next 20 to 30 years,' said Bill Carroll, who has been the mayor of Vacaville for the past 17 years and was elected to the Solano County Board of Supervisors last month. . . .

"Solano County officials are already looking ahead, and the result is what could be the vision for the new Bay Area, planners say.

"The county is becoming . . . a 'new type of suburb,' where employment centers are located near residential neighborhoods to reduce commute problems and improve the quality of life."

When you get past the buzzwords and bullshit from the planners and developers, here's what the story really says:

1. Growth and suburban sprawl are inevitable, sort of like death, taxes and the Invisible Hand of Adam Smith.

2. But that's OK — growth means economic expansion. You can't put a price on open space, clean air or peace and quiet, but a new megalopolis will have a booming "annual economy," which has to be worth something. And any good economist can throw out a large random number — say, $375 billion — to make the whole thing sound like the grand prize in an Ed McMahon sweepstakes.

3. Of course, we're talking about the future here, the 21st century, so the planners have a "vision." They'll bring jobs *and* housing to the new suburbs, so nobody will have to drive to work.

"The plan is working," Congbalay writes. "Dan Costello, executive vice president of the corporate real estate division for the Bank of America in San Francisco, said that, beginning in 1992, the industry giant will relocate 2,500 jobs from around the Bay Area to what is now a Vacaville alfalfa field, because the suburb is 'a good labor market.' "

You can't blame the folks at Bank of America. They're looking seriously at the future, and they're doing what the Bay Area's big businesses have done for almost half a century: Planning for their own needs.

The top executives at BofA aren't thinking about the visionary suburb of the 21st century; they're thinking about cheap land and cheap labor, low-cost office space and reliable employees who can get to work by 9 and live like happy campers on a paycheck that wouldn't score a room at the YMCA in downtown San Francisco.

IF YOU stand on a tall hill in Solano County and look toward the Pacific Rim, you can see the future, hard against the western sky.

Forty years ago, the planners at places like Bank of America, Wells Fargo, Bechtel, Southern Pacific and PG&E were looking in the same direction, over the skyline of a sleepy post-War city with a deep-water port and a strategic location halfway up the American West coast. And they decided that San Francisco could become the hub of the hottest new marketplace the world had ever seen. The heyday of Europe and the Eastern Seaboard was over; soon, America's money and power would be shifting to the Pacific Rim, and San Francisco would be the new Manhattan.

So they did what the leaders of government and industry had learned to do during the war — they sat down and made some plans. They mapped out a grand design for the Bay Area with a central office core in downtown San Francisco, a ring of suburban bedroom communities to the north, south and east, and a network of freeways with a high-speed fixed-rail transit system to tie it all together.

The planners never bothered to ask the people who lived in San Francisco whether they wanted their city to be the new Manhattan. That wasn't part of the equation. Big business decided what it wanted; government figured out how to make it work. And the people learned to live with it, or went somewhere else.

Look at San Francisco, with its ugly, overbuilt highrises, its crumbling infrastructure, its crowded freeways, its soaring rents, its mounting nightmares of homelessness, drugs, crime and poverty and its structural budget deficit, and you see a brutal symbol of everything that's wrong with the economic paradigms of post-War America. Government and big business talk about free-market capitalism, but they plan and control the economy far more and far more effectively than a lot of hard-core socialist bureaucrats could ever imagine.

And since they're good Americans, riding the frontier spirit of the West, corporate planners have always been prepared to move on. After all, buildings have limited lifespans. Mines run out of ore. Oil wells run dry. And cities. . . . Well, they can lose their value, too.

San Francisco has become too crowded, too expensive and too messy for businesses like the Bank of America. For 40 years, it was a nice, rich gold mine. But now the veins are getting thinner, the shafts are falling in, the beggers, low-lifes and malcontents are crawling all over and the whole place is getting badly polluted.

Time to start fouling a new nest, someplace where the land is cheap and the air is clean and the people still believe that growth is the stuff that dreams are made on. Solano County, maybe.

THE WHOLE thing comes full circle on Page Two, in a sad little piece by Louis Freedberg.

"It has not been for lack of trying," Freedberg notes, but San Francisco's summer jobs program is having a hard time finding work for hundreds of needy kids.

As far as I can tell, Freedberg committed the same basic journalistic sin as Dean Congbalay: He believed the usual gang of idiots: the bureaucrats, developers and big-business executives who've confused the local economic picture for as long as I can remember.

In Freedberg's case, the "experts" were economists Joseph Wahed of Wells Fargo and Tappan Monroe of PG&E. Here's what they said:

Gee, it's too bad there aren't any jobs, but the national economy is "slowing down." And after all, we had that earthquake.

In other words, don't blame us. We can't control the Invisible Hands of God and Adam Smith. I suspect in 20 years, when the Chronicle decides to report on the environmental destruction and economic decline of Solano County, those same experts will say the same thing: Hey, shit happens.

And once again, the reporters will buy the line, and nobody will point out the truth: The disaster was not at all natural.

Of course, by then maybe the people who live in the Bay Area will have become so sick of traffic, crowds, cement, pollution and poverty that we'll stop accepting what the experts tell us. Perhaps we'll recognize that growth doesn't just happen by itself — and if they can plan the future, so can we. ■

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PRESS BOX

Thumbs on the news-media scales

By Martin A. Lee and Norman Solomon

MORE THAN 20 years after Vice President Spiro Agnew's famous attack on the American press, the myth of the "liberal media" endures.

Agnew decried "the trend toward the monopolization of the great public-information vehicles and the concentration of more and more power over public opinion in fewer and fewer hands." True enough, but his oratory targeted only the Washington Post and other major media outlets lacking enthusiasm for the Nixon administration. The White House hurled no brickbats at conservative owners of newspaper chains, like Hearst and Newhouse, and magazines like *Reader's Digest* and *Parade*.

Agnew's rhetorical barrage in November 1969 was to reverberate into the century's last decade. However deceptive, it struck a populist chord of resentment against media conglomerates. Rather than challenge the "liberal media" myth, right-leaning owners have encouraged it — and media under their control have popularized it.

'If Bill Buckley were to come out of Yale today, nobody would pay much attention.'

— **Adam Myerson, editor of Policy Review**

The vice president conveniently neglected to mention that a year earlier the majority of endorsing newspaper editorials backed the Nixon-Agnew ticket. And three years later, running for re-election, the same Republican duo received a whopping 93 percent of the country's newspaper endorsements. (Since 1932, every Republican presidential nominee except Barry Goldwater has received the majority of endorsements from U.S. daily newspapers. Ronald Reagan got 77 percent in 1980, and 86 percent in 1984; George Bush got 70 percent in 1988.) Before resigning in disgrace from the vice presidency, Agnew never explained why the "liberal" media so consistently favored conservative presidential candidates.

The much-ballyhooed conclusion that journalists are of a predominantly leftish bent failed to square with data compiled by researchers without a strongly conservative agenda. A Brookings Institution study, for instance, found that 58 percent of Washington journalists identified themselves as either "conservative" or "middle-of-the-road."

A 1985 Los Angeles Times survey, comparing 3,000 journalists to 3,000 members of the general public, found that journalists were more conservative when asked if the government should act to reduce the gap between rich and poor. Fifty-five percent of the general public supported such measures, compared to only 50 percent of the "news staff" and 37 percent of the editors.

BUT ALL the heated number-crunching may be much ado about little. The private opinions of media workers are much less important than the end products. And if there's a political tilt to news coverage, it derives principally from mass media owners and managers, not beat reporters.

"Admittedly," says sociologist Herbert Gans, "some journalists have strong personal beliefs and also the position or power to express them in news stories, but they are most often editors. And editors, like producers in television, have been shown to be more conservative than their news staffs." To the extent that personal opinions influence news content, Gans added, "they are most often the beliefs of the president of the United States and other high federal, state and local officials, since they dominate the news."

However baseless, accusations by conservatives that the media lean left have made many journalists compensate by tilting in the other direction. In this sense, the liberal-media canard has been effective as a preemptive club, brandished to encourage self-censorship on the part of reporters.

When we turn to America's highest-profile forums for political commentary — newspaper editorial pages and TV network discussion programs — the spectrum is quite skewed. "In terms of the syndicated columnists, if there is an ideological bias, it's more and more to the right," President Reagan's media point man, David Gergen, declared in a 1981 interview. As the decade wore on, the imbalance grew more extreme.

The syndicated likes of George Will, Patrick Buchanan, Robert Novak, William F. Buckley, and John McLaughlin achieved monotonous visibility on national TV, thanks to producers casting nets wide for right-wing pundits. As a tedious ritual they were paired with bland centrists, so that supposed "debates" often amounted to center-right discussions — on PBS' *MacNeil/Lehrer Newshour*, Gergen with the Washington Post's charmingly mild Mark Shields; on ABC's *This Week With David Brinkley*, Will with the network's stylized but politically tepid Sam Donaldson; on CNN's *Crossfire*, Buchanan or Novak with somnolent ex-CIA-exec Tom Braden.

The array of TV emcees is even more off-kilter. Last year, columnist Jack Newfield counted eight popular political opinion talk shows on national television. "These shows all have certifiably right-wing hosts and moderators," wrote Newfield. "This is not balance. This is ideological imbalance that approaches a conservative monopoly. . . . Buchanan, who calls AIDS a punishment from God for sin, and campaigns against the prosecution of Nazi war criminals hiding in America, is about as far right as you can get."

A fixture on CNN, and often made welcome on the biggest TV networks, Buchanan has flaunted his admiration for prominent fascists past and present, like the Spanish dictator Francisco Franco (who came to power allied with Hitler) and Chile's bloody ruler Augusto Pinochet. "A soldier-patriot like Franco, General Pinochet saved his country from an elected Marxist who was steering Chile into Castroism," Buchanan effused in a September 1989 column, going on to defend the apartheid regime in South Africa: "The Boer Republic is the only viable economy in Africa. Why are Americans collaborating in a U.N. conspiracy with sanctions?"

SHARING MUCH of the remaining op-ed space are others from the hard right, including former U.N. ambassador Jeane Kirkpatrick, William Safire (like Buchanan an ex-speechwriter for the Nixon-Agnew team), erstwhile segregationist James J. Kilpatrick, Charles Krauthammer, former NBC News correspondent and Moral Majority vice president Cal Thomas, neo-conservative prophet Norman Podhoretz, and Ray Price (yet another Nixon speechwriter). Aside from a handful of left-leaning liberals, most of the other op-ed mainstays are establishment-tied middle-of-the-roaders like Flora Lewis, David Broder, Jeff Greenfield, Georgie Anne Geyer and Meg Greenfield.

The more honest conservatives readily admit to an asymmetry in their favor. Blunt acknowledgment has come from Adam Meyerson, editor of *Policy Review* magazine at the Heritage Foundation, the Washington think tank that drew up much of the Reaganite policy agenda. "Journalism today is very different from what it was ten to 20 years ago," he said in 1988. "Today, op-ed pages are dominated by conservatives." The media market's oversupply of right-wingers was not without a drawback: "If Bill Buckley were to come out of Yale today, nobody would pay much attention to him. . . . [H]is ideas would not be exceptional at all, because there are probably hundreds of people with those ideas already there, and they have already got syndicated columns. . . ."

Factor in the proliferation of televangelists and far-right religious broadcasters, and the complaints about the "Liberal media" ring even more hollow. By 1987, religious broadcasting had become a $2 billion-a-year industry with more than 200 full-time Christian TV stations and 1,000 full-time Christian radio stations. This means that evangelical Christians control about 14 percent of the television stations operating in the U.S. and 10 percent of the radio stations, which bombard the American public with a conservative theo-political message. TV ministries continue to thrive, despite the widely publicized preacher sex and money scandals of the late 1980s.

Some journalists may reject the mythology about liberal prejudice, but when addressing what's actually going on they're prone to denial. Instead of identifying the thumbs on news-media scales, the preference is to call the whole contraption neutral.

"Everybody talks about media biases to the right or the left," syndicated columnist Ellen Goodman pooh-poohed in 1989. "The real media bias is against complexity, which is usually terminated with the words: 'I'm sorry, we're out of time.' "

Looking back, more than two decades after his historic bombast, Spiro Agnew has reason to be pleased. Agnew's polemical legacy hasn't stopped refracting the light under which journalists in Washington furrow their brows.

Tagged as "liberal" despite the evidence, mass media continue to shy away from tough, independent reporting. Often accused of being an unduly ferocious watchdog set against the power structure, the U.S. press is more like a lapdog, ears cocked to its master's voice.

This article, the first of a two-part series, was adapted from Lee and Solomon's book Unreliable Sources: A Guide to Detecting Bias in Mass Media, *to be published in August by Lyle Stuart. The authors will be speaking at Black Oak Books in Berkeley on Tuesday, July 31st, at 7:30 pm.*

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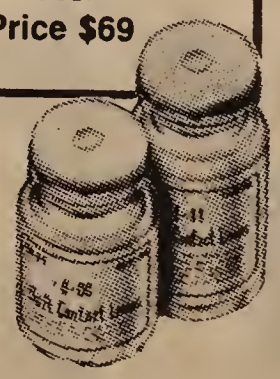

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GAY VOICES

'Sir or ma'am will do just fine'

By Louise Sloan

FRISKO IS a local *Spy* magazine ripoff, written by people who wanna be cool Manhattanites so desperately that, in their Summer 1990 issue, they actually described a once-hip club as now drawing "a largely bridge and tunnel crowd."

C'mon, guys — what tunnel? BART?

Anyway, the summer issue also included a five-page spread on "doormen" — people who check IDs and provide security at nightclubs. And the eight people interviewed were all, in fact, doorMEN: As hip as the folks at *Frisko* are trying to be, they didn't bother to talk to even a token female.

I'll admit it's largely because most of the nightclubs I frequent are gay ones, but the most impressive displays of the art of "bouncing" that I've seen have been performed by women. I'll never forget the night I looked up from my beer to see Kim, the diminutive bartender at a gay dive in Rhode Island, literally hauling a couple of burly, drunk men out the door. If the *Frisko* spread were an accurate reflection of San Francisco nightlife, however, one would assume that there aren't any such capable women in the Bay Area.

San Franciscans like to see women in nontraditional roles, and like it when security is not 'beef in a uniform,' but 'somebody thoughtful in a T-shirt.'

Special events coordinator Edward Goehring, among others, would disagree. Over the two decades that Goehring has organized security for rock concerts and festivals, he has developed a reputation for hiring a lot of women. "The women he hires are women you don't want to mess around with," says Diana Berry, who has worked for him. "They know their job, and they do it very well." In fact, Goehring says, about 60 percent of the people he hires for security are female — some gay, some not. Women often have a "less-to-prove" demeanor, he says, and are more skillful in defusing situations before they become violent.

When Goehring was working in the Seattle area in the '70s, a lot of promoters disliked the fact that he hired so many females — "get me a bunch of really big guys," they'd say. But here in San Francisco, he says, a lot of people prefer to see someone in a nontraditional role. They like it that security is not "beef in a uniform," but "somebody thoughtful in a T-shirt." Of course, he does like to have at least one or two "really big people with good attitudes," for events that take place in rough areas. One of his standbys for such assignments is Fay, an enormous Samoan woman who "looks like her feet hurt."

"Nobody ever wants to mess with Fay," he says.

FAY'S NOT the only female security worker who commands respect in this city, however, as I found over a weekend of lesbian bar-hopping. With all due respect to the doormen of *Frisko*, I'd like to introduce a few of the females who make our evenings safe.

Michelle Swinfard, a veteran doorwoman at Amelia's, greets customers as if she's welcoming them to her own private party. An elderly man wandered into the club Saturday night: "How ya doing?" Michelle asked in her friendly, husky voice, as she put an arm around him like an old friend. "Hey," she said, as if it were an afterthought, "do you know that this is a lesbian bar?"

At a women's bar, a good part of the door job is letting straight men know what kind of bar it is before they come in, and doing any on-the-spot educating that may be necessary to avoid a problem. "I tell them," Michelle says, "because it's not everybody's cup of tea. We don't want somebody to get halfway down the bar, turn around and say, 'Oh, fuck, look at this shit!' And we've had it happen. They start cursing at our customers; it's bad for business."

Also bad for business are the men who "think they've walked into a candy store," and try to pick up the female customers. Bernie, a bartender at Francine's in the Castro, says she even gets clean-cut, middle-aged straight couples who come in looking for a threesome. Usually the husband orders a drink and then leaves his wife for bait, returning an hour or so later to see who she's caught. "Sometimes the other woman gets very angry."

Despite these problems, all the bars I went to welcome customers of both sexes and all sexual orientations — though they do make it clear that women are a priority. "There's no discrimination at all," say Maria Nelson of Club Rapture. "But it's a miracle if [men] stay as much as an hour."

The doorwomen at Rapture and at Amelia's often gladly give men advice on where they *can* go, for whatever they're looking for. But sometimes their patience wears thin: A petite, very pretty and very feminine blond who stood in for Maria at the door suggested to one man who was fascinated that she was a lesbian and *just wanted to talk*, "Why don't you try Mitchell Brothers'?"

Bettie, who works at Amelia's on Sundays, says that some men are truly shocked to find that lesbians exist at all, and she jokes around with them, trying to "make them understand that what it is they're seeing isn't that threatening to them." At Amelia's, in the Mission, putting men at ease is essential, especially if they have to be asked to leave. "If they don't leave happy," Michelle says, "then I have to fear that they're lurking out there somewhere, pissed off at this bar or at the way I've done something, and they're gonna take it out on a woman going to her car. So I insist on making them feel good about leaving. Whatever I have to say, if I have to put myself down — 'Hey, they all look like me, you don't want to go in there' — I really don't care."

In addition to the special challenges of working the door at a lesbian club, doorwomen juggle all the usual tasks: checking IDs, making sure drinks don't go off the premises, breaking up fights and throwing people out when they get out of hand. Although she has had to physically subdue both men and women and drag them out of the bar, Michelle at Amelia's prefers to practice "the art of unharmful manipulation: getting someone to do what you want them to do, without them realizing that you're getting them to do it against their will."

Like Goehring, she says this is a way in which women can be more successful bouncers than men, who often want to project a tough-guy attitude. "We have had women work here who've had that attitude," she says, "and they've had more fights than I've ever had."

DIANA BERRY, who has a non-security position at Club Q, but has worked security in the straight world, thinks working security for a gay establishment would be a relaxing change. Instead of steel-toed boots, jeans and a leather jacket, she could for once "wear something trendy, really nice, and not worry about ripping it." At straight events she's worked, like the Exotic Erotic Ball, people "bribe us, spit at us, yell at us, threaten to shoot us and try to run past." Diana has also worked security at a strip joint. Having been on a boxing team in the army, she can handle physical confrontation, but prefers to defuse situations before they escalate to violence — something she thinks women are particularly good at. Diana, who is physically very small, says her femininity can work to her advantage. Some men feel it's wrong to hit a woman, and others are simply thrown off guard by a woman acting powerful. Yet, sometimes violence is unavoidable. "It's a job where you can get your aggressions out," she says. "I like the thrill of it."

To a certain extent, having to deal with unruly behavior goes with the territory when, as Michelle puts it, you're "in the business of getting people high." But all the women I talked to emphasized the importance of tact, rather than machismo, in handling problems. "You don't get 'em wasted, take their money and manhandle them out of the bar," Michelle says. "You get them a cup of coffee, get them a cab. . . everybody deserves common courtesy and respect."

"Some nights I *really* earn my money," Michelle says. But she likes the job because she likes people.

"I like to go out, anyway," she says, echoing the sentiments of the other women I spoke to. "This way I get to go out for free, in a sense. I get to see everybody I want to see, catch up on all the dykedrama, and then say goodnight." Besides, you never know what you'll see. One night, according to Bettie, an unescorted hamster scurried in the door. "It's never a boring job," she says.

Finally, a word about the terminology: According to *Frisko*, men don't like being called bouncers; it's too crass. "Doormen" is the correct term. Are doorwomen as finicky? According to Diana Berry, "security" is best. I asked Bettie what she preferred.

"Doordyke?" she mused. "I don't know. I like people to call me by my name.

"But if they don't know me," she added, with a dark chuckle, "sir or ma'am will do just fine." ■

GUARDIAN GRAPHIC BY PAT ARNAO

With a little help from her friends

Did Supervisor Wendy Nelder use $56,000 in reimbursements and credit-card payments by her 'friends committees' legally? We can only guess

By Jim Balderston and Carter Harris

SUPERVISOR WENDY Nelder, who is running for city assessor, has drawn more than $25,000 in unitemized or undocumented personal reimbursements from her political fundraising committees since 1988, public records show.

Statements on file with the Registrar of Voters Office show that Nelder's committees spent another $25,000 on unidentified credit card bills and $6,019 on gas, mileage and travel. Several other supervisors also reported significant personal reimbursements and expenses, but none were even remotely close to the amount in Nelder's statements.

Many of the expenditures listed in the financial reports of Nelder's committees are documented in only the vaguest of terms, and few are itemized in detail — an apparent violation of the state's campaign finance laws.

State law prohibits candidates or elected officials from using funds from their campaign or officeholder committees for personal expenses. They may, however, reimburse themselves for expenses "incurred for political, legislative or governmental purposes."

The Political Reform Act also requires candidates and officeholders to keep detailed, itemized expense records for all personal reimbursements — but those records do not have to be disclosed publicly.

However, the law does require that all reimbursements for "travel expense or accommodations" be reported in public records, including the date, destination and total expenditure for each trip. Many of Nelder's travel expenses were not itemized in that way.

While the other supervisors with significant personal reimbursements freely discussed their expenses with the Bay Guardian, Nelder refused to return numerous phone calls or respond to written requests seeking comment or explanation for her expense reimbursements. Her campaign manager, Sandy Weiner, also declined to return the Bay Guardian's calls.

Among other things, Nelder's reports show:

- The Friends of Wendy Nelder Committee spent $11,480 in 1988 on personal reimbursements to Nelder. The committee also paid $13,823 for unitemized expenses on unidentified credit cards, presumably controlled by Nelder.
- In 1989, Friends of Wendy Nelder reimbursed the supervisor for $8,620. The committee spent $9,005 on unidentified credit card payments.
- Nelder has been reimbursed extensively for car mileage, far more so than any other supervisor. In the first five months of 1990, for example, Nelder's friends committee reimbursed her for $3,026.39 in mileage expenses.

State law allows officials to reimburse themselves for mileage, if it is directly related to political, legislative or campaign activity, at 26 cents a mile. At that rate, Nelder would have had to drive her car 11,640 miles for political, legislative or campaign functions in the course of six months.

- Nelder's committees spent thousands of dollars on airline tickets and accommodations, but nowhere do the records show who used the tickets or precisely where those people went. Section 84211 of the Political Reform Act requires that, "in the case of any expenditure made to pay or reimburse the travel expenses or necessary accommodations of a candidate, his or her representative, or a member of the candidate's immediate family, the date, destination and total expenditure for each trip" must be included in the entry.

SAN FRANCISCO supervisors make just $23,000 a year, and have no city expense accounts. They are allowed certain limited reimbursements from the city, for official travel and the like. But most find they need extra cash to cover the sorts of expenses that public officials face on a regular basis: attendance at fundraising dinners, memberships in political clubs, meals with constituent groups, travel to political conventions and events, etc.

So the supervisors (and the mayor, and many other officials) set up "officeholder" or "friends" committees to raise money for expenses that the city won't cover.

The Political Reform Act allows officeholders to use such committee funds for a wide range of expenses as long as they are, generally speaking, directly related to political or governmental work. The money raised by those committees can't be spent on an election campaign — and money raised by a campaign committee can't be spent on many of the items for which the so-called "friends" committee funds are used.

But the laws that govern the use of funds held in the various committee accounts are maddeningly vague. Representatives of the Fair Political Practices Commission, the Attorney General's Office and the San Francisco Registrar of Voters could not provide clear definitions of admissible or prohibited uses of campaign funds, especially in the area of personal reimbursements. The Political Reform Act of 1974, as amended on January 1, 1990, includes specific prohibitions against personal expenses, but doesn't define the legal and illegal categories in any detail.

One thing is clear, however: The act, which was designed to force politicians and political candidates to make their fundraising and expenditures public, has a very serious loophole.

Officeholders who reimburse themselves from friends committee funds must note that the money was spent in one of several broad categories ("fundraising," "general overhead," etc.). But there is no requirement that the official make public the specific expenses for which he or she was reimbursed.

In other words, an elected official could use money from his friends committee to buy himself a new wardrobe, a VCR, a microwave oven and a case of vintage wine and mark it down as "general overhead" — and unless the FPPC decided to audit the committee (which is very unlikely), nobody but the official and his committee treasurer would ever know.

"There is no reporting requirement on filing forms for personal reimbursements," Gene Hill, the head of the Government Law Division of the Attorney General's Office, told the Bay Guardian. "The law doesn't require it, so there's not much you can do."

San Francisco lawyer Donald Disler, an expert on campaign finance law who has advised Supervisors Tom Hsieh and Richard Hongisto, told the Bay Guardian there is a simple litmus test for the use of friends committee funds.

"I call it the doctrine of implied trust," he said. "The money should be spent in a way that the contributors expected it would be when they gave."

One seasoned Democratic Party insider, who said he has raised "several hundred thousand dollars for friends accounts," told the Bay Guardian he has always assumed the money would go for legitimate activities.

"As a fundraiser, what you believe is that you are making it possible for the candidate not to have to dip into their own pocket to maintain political visibility," said the insider, who spoke

continued next page

Friends

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only on the condition he not be named. "If you're a candidate, you don't ever use the money for personal reasons. Period. It's a break of trust."

State Senator Quentin Kopp, a former San Francisco supervisor, told the Bay Guardian, "The highest priorities [in spending the friends committee funds] should be for things like getting extra secretarial help for putting out newsletters, or attending official functions."

SEVERAL SAN Francisco supervisors used friends committee or campaign funds for items that might appear to be personal, not political expenses.

Supervisor Bill Maher, for example, spent $417 from his friends committee in 1989 to pay his state Bar Association dues. He also spent $1,671 on membership and dues for the exclusive Bay Health Club. However, campaign finance experts say both of those expenditures were almost certainly legal. Until January 1, 1990, friends committee funds could be used for health and fitness activities, FPPC rulings state, and Maher told the Bay Guardian he dropped his club membership when the more restrictive rules took effect.

The Attorney General's Office has also ruled that a public official who is a lawyer but doesn't maintain an active private practice can legally pay his or her bar dues from officeholder committee funds. "I don't actively practice law," Maher said. "I keep my bar membership up-to-date for political reasons; someday I might want to run for city attorney or DA."

Maher was one of several supervisors who used committee funds extensively for automobile expenses, including insurance, gas and registration of a personal car. Maher, Nelder and Jim Gonzalez all listed significant automobile expenses.

Gonzalez and Maher both said they use their personal automobiles extensively for work related to their governmental duties. As of Jan. 1, 1990, the Political Reform Act allows for the reimbursement of automobile expenses like gasoline, insurance and repairs, if the expenses are related to government activity and the car is leased or owned by the committee, not the officeholder. But the law remains unclear as to allowable reimbursements for gas, repairs and insurance for automobiles owned by elected officials.

"That area has not been completely clarified yet," Sandra Michioku, spokeswoman for the Fair Political Practices Commission, told the Bay Guardian.

Supervisors Terence Hallinan, Harry Britt, Richard Hongisto, Nancy Walker, Doris Ward and Willie Kennedy all filed forms that showed little activity and readily identifiable expenditures.

Of the five supervisors who had significant undocumented or unitemized expenses, three — Maher, Gonzalez and Angela Alioto — spoke extensively with the Bay Guardian and described the details of their expenses. Hsieh did not respond to phone calls by press time, but Disler, who represented Hsieh on campaign finance matters, was willing to answer questions about his report.

Nelder, the supervisor with the most extensive undocumented and unitemized expenses, steadfastly refused to answer Bay Guardian questions.

HERE ARE some of the highlights from a review of the supervisors' campaign and friends committee records:

■ Kennedy used friends committee funds to pay for her Press Club membership in 1988. Walker used her funds in 1988 to pay for a membership to the City Club, a private dining club.

■ Hsieh used friends committee funds to pay rent to his architectural firm for space he used as a constituent-outreach office in the Chinatown area.

■ Many of the supervisors used officeholder accounts to pay for car phones. Gonzalez said he finds that a justifiable expense, since he uses his phone extensively for government-related work. "I use my car phone to make sure I get back immediately to reporters who call me," he said.

■ Three supervisors, Alioto, Britt and Hallinan, listed no reimbursements to themselves. Alioto did reimburse her father's law firm, Alioto and Alioto, for a total of $2,256 in 1988 and 1989. Alioto told the Bay Guardian the money covered postage for mailers.

■ Hongisto consolidated $132,850 worth of debt from three separate committees into one committee, as allowable under FPPC regulations. Hongisto loaned himself the money during a number of different elections. The lion's share consists of a $115,000 loan to his assessor's campaign.

■ Britt was the most prolific spender when it came to contributions to local political clubs. Many of the supervisors used committee funds to contribute money to the clubs or to pay for "slate card" mailings by the clubs.

Based on an extensive review of FPPC rulings and interviews with numerous campaign-finance experts, most of the expenses listed by the San Francisco supervisors appear to be perfectly legal. Many of the supervisors were sloppy with their filings — over and over, details like travel destinations and itemized vendor information for credit-card payments was missing from the forms.

But in every case but one, the supervisors or their representatives were more than willing to explain where and how the money was spent, and justify it legally and politically. Only Nelder stonewalled inquiries.

For now, San Francisco voters can only guess what Nelder did with some $50,000 of her supporters' money, and we can only wonder why she isn't willing to come clean. ■

The Shell game

THE CITY of San Francisco can't spend its money on gas or oil from Shell, because the 1986 anti-apartheid ordinance forbids purchases from companies doing business in South Africa.

But the sponsor of the anti-apartheid law, Supervisor Willie Kennedy, has a Shell credit card, and in 1988, she used it fairly frequently. That year, Friends of Willie Kennedy, the supervisor's officeholder committee, paid a total of $621.68 in credit card bills to the Shell Oil Company.

When we first contacted her about it in 1989, Kennedy said she used the card because it was convenient. But after we ran an item about it, she apparently found other ways to buy gas: Her reports show no further Shell payments for 1989 or 1990.

Kennedy isn't the only supervisor who has used a Shell card since the city banned Shell purchases. Documents on file with the Registrar of Voters Office show payments to the company from Friends of Doris Ward ($97.42), Friends of Bill Maher ($379.86), and Friends of Wendy Nelder ($1,076.79). Ward hasn't used the card since 1988, but Nelder and Maher both listed Shell payments on their most recent disclosure forms.

— J.B

Where did all the money go?

FRIENDS COMMITTEES, 1988-89

	TOTAL CONTRIBUTIONS	TOTAL EXPENSES	PERSONAL REIMBURSEMENTS	CAR EXPENSES (1)	UNITEMIZED TRAVEL (2)	UNITEMIZED CREDIT CARD BILLS
ALIOTO	$14,986	$13,543	NONE	NONE	NONE	NONE
BRITT	$12,200	$14,265	$129	NONE	$129	NONE
GONZALEZ	$112,627	$80,378	$950	$1,994	$1,867	NONE
HALLINAN (3)	NONE					
HONGISTO*	NONE	NONE	NONE	NONE	NONE	NONE
HSIEH (4)	$88,868	$200,090	$3,100	NONE	NONE	NONE
KENNEDY	$38,815	$28,845	$439	$621	$1,162	NONE
MAHER	$49,142	$77,589	$8,573	$5,650	$5,519	$1,941
NELDER*	$123,655	$131,521	$26,949	$4,653	$2,687	$24,996
WALKER	$43,053	$47,172	$2,098	NONE	$392	NONE
WARD*	$5,650	$3,617	NONE	$2,441	$186	$1,772

CAMPAIGN COMMITTEES, 1988-89

	TOTAL CONTRIBUTIONS	TOTAL EXPENSES	PERSONAL REIMBURSEMENTS	CAR EXPENSES	UNITEMIZED TRAVEL	UNITEMIZED CREDIT CARD BILLS
ALIOTO	$455,121	$367,644	NONE	NONE	NONE	NONE
BRITT	$162,774	$153,102	NONE	NONE	$400	NONE
GONZALEZ	$212,988	$216,106	NONE	$726	NONE	NONE
HALLINAN	$144,048	$191,547	NONE	NONE	NONE	NONE
HONGISTO*	$85,215	$66,640	$248	NONE	NONE	NONE
HSIEH (4)	$746,939	$827,557	NONE	$783	NONE	$606
KENNEDY	$158,072	$274,634	NONE	NONE	NONE	NONE
MAHER	$95,390	$50,256	NONE	NONE	NONE	NONE
NELDER*	$164,521	$125,202	$260	NONE	NONE	NONE
WALKER	NONE	$4,612	NONE	NONE	NONE	NONE
WARD*	$57,990	$32,971	NONE	NONE	NONE	NONE

* Includes 1990 filings

These charts show some of the ways San Francisco supervisors spend their campaign and officeholder committee funds without public accountability.

Under state law, public officials must disclose the names of their donors and must give general descriptions of what they do with the money they have raised. But in many cases, like those shown in the charts, the supervisors spend substantial amounts — sometimes in reimbursements to themselves — without providing their donors or the public with specific, itemized documentation to show that the expenses were legitimate. The expenses shown above come from reports on file with the SF Registrar of Voters Office, and cover 1988 and 1989. As of press time, only Wendy Nelder, Richard Hongisto and Doris Ward had filed forms for the first six months of 1990: Their figures include that information.

The expenses in the chart include only those for which the supervisors did not include receipts, itineraries or other specific documentation, or which they did not itemize on their disclosure forms.

Notes:

1) Includes gas, mileage, insurance and repairs.

2) Includes airfare, accommodations, meals and car rental.

3) Hallinan has no officeholder committee.

4) Hsieh told us that he had mistakenly included contributions and expenses from previous years in his 1988 and 1989 filings, and that his actual numbers were much lower. However, by press time he was not able to provide us with amended records.

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GUARDIAN PHOTO BY GARY WAGNER

San Francisco Watershed harbors many rare and endangered species. Why should it be turned over to an elite group of golfers?, environmentalists ask.

Is Agnos the bogey man?

Peninsula environmentalists are teed off over the SF mayor's plan to turn an undeveloped watershed into a 54-hole golf course.

By Ralph Jennings

A DRIVER motoring along Interstate 280 behind a wall of hilly Peninsula suburbs may wonder about the 12-mile stretch of empty green wilderness a short distance south of San Francisco.

Welcome to the San Francisco Watershed, an ecological wonderland of woodlands, wildflowers and rare animal species punctuated by three sparkling reservoirs. So unusual is this land mass that in 1989 the United Nations declared it an "international biosphere preserve," one of 269 such areas in the world that life scientists say sustain precious ecosystems.

But if Mayor Art Agnos gets his way, highway motorists a few years from now may see little white balls buzzing overhead as they drive past the watershed. Against the strong opposition of the Sierra Club, the mayor of Woodside and hundreds of nature lovers, Agnos is throwing his weight behind developing a 54-hole golf course, complete with a clubhouse and driving range, on the watershed land.

Members of the Sierra Club say building the golf course would lead to other developments, like condominiums, eventually turning this unique ecosystem into an assembly-line suburb. Moreover, San Francisco, which owns the watershed, gets about 10 percent of its drinking water from the area. The golf course, environmentalists say, will pollute the water with toxic pesticides and fertilizers used in maintenance.

The Sierra Club raises another issue: As California enters its fourth year of drought, should San Francisco build a golf course which could allow the operator to use 100 million gallons of water each year — at taxpayers' expense?

Facing heat from opponents, San Francisco administrators have revealed only a general outline of their golf course plan. Scott Shafer, the mayor's press secretary, failed to return three calls over two weeks seeking comment on the plans.

Other than relieving crowding at other Bay Area golf courses, it's not obvious why Agnos is pushing a plan that so many people dislike.

Agnos, however, is clearly a golf fan. He plays the game regularly, and in an article he penned for the San Francisco Examiner appearing on May 26, 1989, Agnos said that a trip to Asia had taught him that Japanese tourists like to golf and that he would like to offer golf to them when they come to this area. "I envision offering special packages to play golf, which is prohibitively expensive in Japan," the mayor wrote.

Deborah Rohrer, staff assistant at the Public Utilities Commission, which manages the watershed, said the golf course, not designed as a moneymaker, will help golfers and provide more access in general to the watershed.

"If those goals could be met without negative impacts to the environment, we would [proceed with the plan]," she said. An environmental impact report will be completed within a few months, she added, and within a year the PUC hopes to choose a company to design and develop the 54-holer.

The course would be built on a 390-acre "recreational easement" at the southern end of the watershed, just above Redwood City. The easement, a total of 4,000 acres, now contains trails for hiking and biking. The Sierra Club says putting a golf course in the easement would limit use of the land to golfers.

"Our concern is for the watershed, and it's in public ownership," said Olive Mayer, from the Loma Prieta branch of the Sierra Club. "Why should it be turned over to private interests for an elite group of golfers?"

While environmentalists raise these issues at PUC hearings, the Golden Gate National Recreation Area, an agency of the National Park Service, may actually become the biggest obstacle to the mayor's plan. GGNRA Superintendent Brian O'Neill said the agency has the power to veto any development plans for the recreational easement. And O'Neill, who the Sierra Club considers an ally in defeating the golf course, does not describe himself as an enthusiast of the plan.

"We don't mind opposing [the golf course]," he told the Bay Guardian.

The GGNRA, which controls numerous parks in the area, like a stretch of coastline south of Point Reyes, wants the watershed area to stay as unscathed as possible, O'Neill said. Noting that he would rather negotiate with San Francisco than veto anything, he hastened to add that "we don't want to get into an adversarial position with San Francisco or San Mateo County [which also supports the golf course plan]."

'I envision offering special packages [to Japanese tourists] to play golf, which is prohibitively expensive in Japan.'
— *Mayor Agnos*

Besides fearing the extinction of some wildlife species and their uncommon milieu, both Mayer and O'Neill said the golf course could open up a wide fairway for converting the land to a tract of buildings.

"[After consenting to the golf course] are we going to turn around and approve another project in another six months?" O'Neill asked. "It's no secret the park service would prefer to see recreational services that are resource-dependent."

MOST VISIBLE from I-280, the watershed extends from San Bruno to Woodside. Nestled in a valley between a string of Peninsula suburbs and the coastal mountain range, the sloped terrain, features oak and laurel woodlands at lower altitudes and redwood trees on the crests of the hills. Also within the virtually unbroken expanse of greenery are some gray foxes, one of California's largest raccoon populations and myriad species of wildflowers.

The sanctuary's upper and lower Crystal Springs reservoirs and San Andreas Lake provide drinking water for people from San Francisco to Millbrae. Today, the watershed also harbors many rare and endangered species of wildlife in hard-to-find compatible habitats. But if 200,000 cubic yards of earth get turned over and converted to greens and fairways, at least four species of wildlife may become extinct from the region.

The relatively rare San Mateo thorn mint and fountain thistle could die out in the wake of the excavations and redevelopment now proposed, said Jake Sigg, a member of the San Francisco Sierra Club group. He also noted that two animals, the Bay checker-spot butterfly — listed as "threatened" by the federal government — and the blind harvestman spider, might die out in such a revised habitat.

"We're against [the golf course] because there's native species, rare and endangered species," said Zack Cowan, another member of the San Francisco Sierra Club.

In addition to the golf course, the excavation of earth would also make way for country club facilities — a club-

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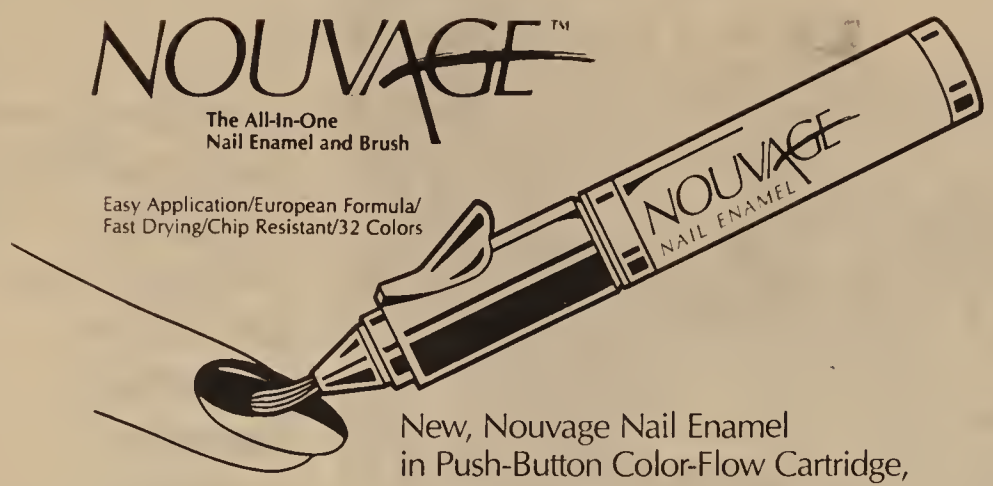

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Bogey man

continued from previous page

house, restaurant, bar, pro shop and driving range. The GGNRA would contemplate vetoing the plan in part because of the environmental damage the excavation would cause, said O'Neill.

Another issue for environmentalists is the pollution caused by the use of toxic pesticides on golf courses. The watershed course would have to stay green with the aid of some 13,000 pounds of herbicides and pesticides, like the toxic 2,4-D weed killer, and fertilizers with nitrogen and phosphorus bases, said Rohrer of the PUC. But she added that these chemicals are already used on an existing course in the watershed, the Crystal Springs Golf Course, and that they have had "no negative impact on the water quality" in the reservoirs or elsewhere on the preserve.

Steve Shroeder of Robert Trent Jones II, a golf-course development firm that is a likely candidate for building the new city course, said the toxics used for golf courses are far better than chemicals used to grow edible produce. "The pesticides you use on a golf course are very carefully regulated by the Environmental Protection Agency," he said.

However, Woodside Mayor Joan Stiff said her research reveals no scientific data to prove environmental safety. "We do not have any tests of water before it enters the reservoir." she said. speculating that runoff water could be contaminated even if the reservoirs themselves are pure.

Slicing further into the city's plans, EDAW Inc., its environmental planning consultant in 1988, studied the golf course proposal and concluded that steep slopes, a fragile ecosystem and the responsibility to keep drinking water pure made the plan unadvisable.

Critics also attack the golf course plan with the claim that it is financially unworkable.

In 1989, San Mateo County commissioned an economic feasibility study that concluded a developer could lease the land for $16,000 a year, charge from $15 to $22 for each of an estimated 80,000 18-hole rounds and cede an undetermined percentage of that to the city.

But Mayer scoffed at the notion that such prices would lead to any financial gain for the city. "That won't even pay off the mortgage," she said, saying $40 was a more realistic price per round if the leaseholder hoped to make a profit.

Mayer and Woodside city officials, whose town borders on the watershed, say they can think of no reason San Francisco should want to build a golf course without standing to make money.

The watershed's existing 18-hole Crystal Springs course charges weekday patrons $33 per round and $38 to weekend players, plus an additional $10 cart-rental fee. Those prices are slightly lower than the going rates, according to operators of other Peninsula golf courses. Mayer said the Crystal Springs has never quite turned a profit.

Yet, Mayer said, the city would give the leaseholder about 100 million gallons a year of free water, either from the reservoirs there or from Hetch Hetchy in the Sierras.

"It's our drinking water that we can't use to water our lawns with [because of the drought]," Sigg of the Sierra Club remarked.

Rohrer said she is not thinking about the nagging financial issues right now. She said the cost involved, including prices per round, are non-issues at this point and will remain irrelevant until the city finishes its environmental impact report and selects a developer.

While the financial benefits to the city are dubious, the advantages of a second watershed course to golfers are obvious. Today there are more duffers than public courses to accommodate them.

"I've got people off to the side, and they have to wait two hours," said Tom McCray, assistant professional with the 27-hole California Golf Center near Lake Merced. He added that rather than create competition for his business, a new course on the watershed might relieve his overflowing clientele.

EVEN THE most outspoken opponents of the watershed duffer's dream concede that what they are ultimately worried about is future development — the former natural habitat going from a golf course to housing or a shopping mall.

Woodside City Council member Barbara Seitle said such conversions have precedents all over the Peninsula, where land owners are putting golf courses up for sale in hopes of profiting more from housing, retail or commercial development.

A golf course near the Veterans Hospital in Palo Alto is becoming a parking lot, one in Redwood City is on its way to becoming a housing development and another Redwood City one is up for sale.

Mayer noted that since the golf course would occupy only 190 of the allotted 390 acres, 200 acres are left out of the plan, open for still-unspecified use. She and others express fear that the golf course, the extra 200 acres, other parts of the recreational easement and even neighboring private properties will end up being converted to indoor, non-recreational use.

However, provisions established by the GGNRA could make it so hard to approve another project to supersede the golf course that city planners would not consider other options.

"We would never, ever, ever, ever [consider other development options]," Rohrer said. "We are prohibited by provisions in the easement from doing anything but outdoor recreation."

She added that since the golf course would be virtually barred from yielding to non-recreational uses, it would not be phased out like other courses and would hence provide consistency for golfers.

O'Neill and the Sierra Club are asking San Francisco to update a mid-1970s planning report also done by EDAW, Inc. The report would suggest land-use plans for the entire recreational strip, probably including the development of nature trails and the like.

So far, environmentalists have been able to marshall about 40 Bay Area residents at two PUC public hearings in Millbrae to speak in opposition to the course. Sierra Club members say they hope the city will reassess its plan and hold more public hearings before proceeding.

Meanwhile, the Sierra Club and Woodside administrators say they suspect the international, Palo Alto-based Robert Trent Jones II firm will most likely get the design bid, since it helped the city compile its most recent golf course feasibility study.

"We would definitely be interested in designing the golf course," said Schroeder, special projects director of Robert Trent Jones II.

PUC officials maintain they have not picked a developer yet.

But facing a possible veto from the GGNRA, Rohrer said that she, like O'Neill, is prepared to negotiate a compromise that both parties can appreciate. "We are prepared to look at [the GGNRA's] comments," she said. "We will continue to meet with them, and hopefully all their concerns can be met." ■

Ralph Jennings, an editor at the Daily Californian, is a Bay Guardian intern.

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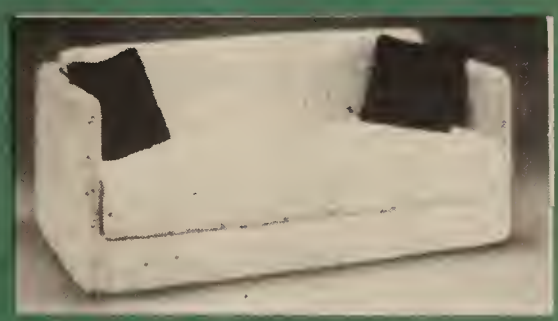

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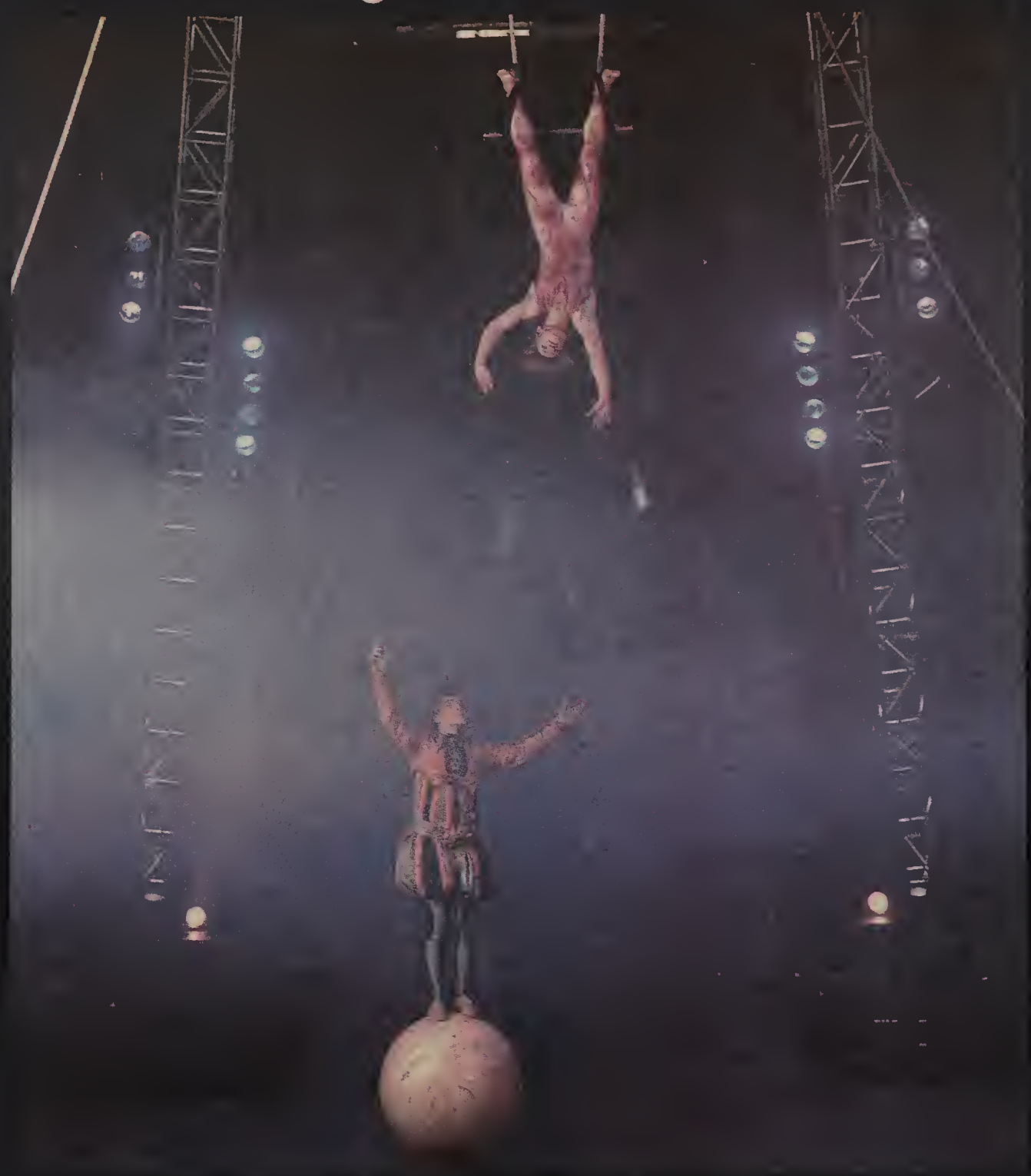

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GUARDIAN GRAPHIC BY RUSS ANDO

Left to right: Great egret, great blue heron, brown pelican, Western grebes and ring-billed gull all populate Bay Area salt marshes.

Make way for ducklings

Environmentalists want a new wetlands park in the Mission Bay development, whose plans call for destroying SF's last natural marsh.

By Carter Harris

A BROWN PELICAN spreads its wings, seven-and-a-half feet across, and rides a gust of wind, upstaging a nearby flock of gulls. Without warning, it stiffens and missile-dives 30 feet straight down, splitting the motionless water with a splash. A moment later it emerges, dripping, with an orange fish wedged horizontally in its beak.

Two sea lions resting on a nearby dock lazily glance over. Disinterested, they slip back into the water and rejoin their cohorts who are bobbing in and out of the weeds, making barking sounds.

Where are we?

Mission Creek. A narrow, short channel located about a mile from the Financial District, Mission Creek survives as one of the few remaining wetland marsh areas that once covered the entire rim of San Francisco Bay.

Wetlands comprise a wide variety of coastal and inland aquatic areas — bogs, marshes, swamps, tundra — that develop between open water and dry land. Over the last 100 years, they've become increasingly scarce around the Bay Area, particularly in San Francisco. Most wetland areas, which sustain a multitude of different plant and wildlife species, have been covered by agricultural and urban developments or have become dumping grounds for sewage and industrial waste. And Mission Creek, the last of the wetlands in San Francisco, has only a short time left to live.

Santa Fe's 315-acre Mission Bay development project calls for housing, office space and parks alongside and near the creek. "This is one of the last places in the San Francisco Bay where these animals can survive," said Ruth Gravanis, campaign director of the San Francisco Save the Bay Association and vice president of the Mission Creek Conservancy. The project will destroy the natural habitat in and around the creek, she said, forcing much of the bird and wildlife population to leave. "Putting a development here would be devastating unless we can provide a place for the wildlife to go," she said.

MCC, the Sierra Club, the National Audubon Society and some 40 other environmental and animal-rights organizations are lobbying the Mayor's Office to include a wetland park in the Mission Bay project to replace Mission Creek.

"Not only would a wetland park help the wildlife already in the area. [It] would restore some of the thousands of acres of wetlands lost in the Bay. Hopefully, the area will become home to much new wildlife," said Arthur Feinstein, a Golden Gate Audubon Society board member.

Mayor Art Agnos, however, opposes placing a wetland park in Mission Bay. His proposal, released in January, deleted a 12.5-acre wetland park that was in an earlier proposed agreement between former Mayor Dianne Feinstein and Santa Fe. Agnos has said that the project's open space should house sports and playing fields instead.

But Jim Augustino, director of the project for Santa Fe, said the developer has reworked the project plan so "there is room for both playing fields and a wetland park." Santa Fe will also pay for half the estimated $5 million that it would cost to create a wetlands, he added.

Despite Santa Fe's new commitment, and about 1,300 pieces of mail from Bay Area residents to the mayor and the Planning Commission calling for wetlands, the mayor's stand against the wetlands remains firm.

"There is a pressing need for recreational space in San Francisco. The mayor favors a Marina Green-type open space," said Art Silverman, the mayor's press aide.

THE IMPORTANCE of wetlands has come to light only recently, after most wetland areas have disappeared. Since the 1600s, more than 50 percent, or about 105 million acres, of wetlands in this country have either been destroyed or severely degraded, said Lois Grunwald, environmental specialist at the Environmental Protection Agency's Regional Office in San Francisco.

"Each year 55,000 more acres are lost," she said. San Francisco, once one of the richest wetland areas in the country, has lost about 95 percent of what it once had, said Grunwald.

Today, there are no protected wetlands in San Francisco. But three degraded marsh areas like Mission Creek remain that could be restored as wetlands, said Gravanis. One marsh area, Yosemite Canal in Candlestick Point State Recreation Area, is now under consideration for restoration.

> **'Not only would a wetland park help the wildlife already in the area. [It] would help restore some of the thousands of acres of wetlands lost in the Bay.'**
>
> *—Arthur Feinstein Golden Gate Audubon Society*

Agnos cites the Candlestick restoration as another reason not to restore the wetlands at Mission Bay. "We don't really need a wetlands in Mission Bay because we have one at Candlestick Point," said Silverman.

Not yet. The restoration is on hold until the results are in from a toxic study of the canal area, said park superintendent Margaret Gabil.

Added Gravanis, "Although the wetlands proposed for Candlestick is of vital importance, it's not enough when you look at what has been lost."

Until very recently, wetlands were often regarded as wastelands, full of pesky insects and unpleasant odors, without any inherent value. They were drained and converted to farmland, filled for office, housing or industrial space and turned into clumps for hazardous commercial and household waste.

But in the last decade, environmentalists have begun to promote the ecological value of swamps, marshes and bogs. "Acre for acre, wetlands are one of the world's most productive environments," said Grunwald.

"Almost two-thirds of the fish caught off this nation's coasts are hatched or nurtured in and around the salt marshes along the coastline. In the country's interior, bottomland hardwood swamps can produce 1,300 pounds of fish per acre," said a 1988 EPA report, "Americas Wetlands: Our Vital Link Between Land and

continued page 34

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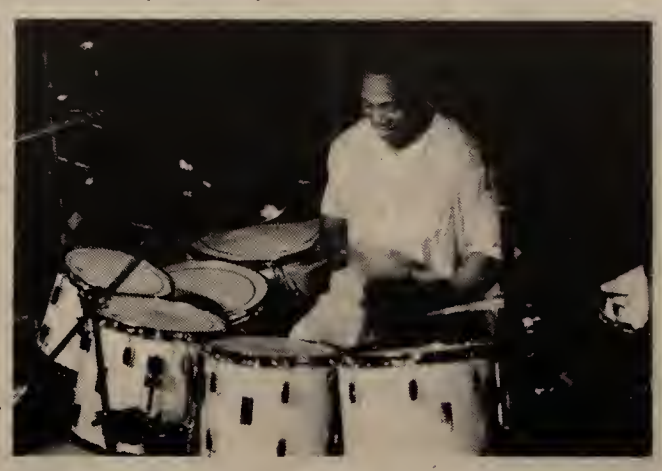

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THE overriding goal of the *East Bay Guardian* is to be a mirror to the East Bay, showing the community as itself — unique, vibrant, diverse, a vital urban area all its own — not an adjunct or bedroom for the city of San Francisco. The *East Bay Guardian* will reflect the problems and challenges of the '90s for the communities of San Francisco Bay's east shore, covering all sides of the issues. We'll focus on the people who are making the news by making things happen. And we'll reflect on the whole East Bay scene with regular columns and special features that provide a new and much-needed perspective.

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Ducklings

continued from page 30

Water." This report, plus the *San Francisco Bay Guide to Salt Marsh Plants*, published by the U.S. Army Corps of Engineers, provide an overview of the ecology of wetlands.

Wetlands also produce fur-bearers (muskrats and beavers) and waterfowl (geese and ducks). Additionally, wetlands act as natural recyclers, filtering water by removing excess nitrogen and phosphorus, trapping sediments and processing chemical and organic wastes.

'A tidal marsh park will give the children of San Francisco a place to learn about the tidal bird life in our area.'

—Olive Bavins, San Francisco

Moreover, they help control floods by absorbing peak flows and releasing water slowly, and do a better and cheaper damage-control job during hurricanes and storms than most human-made sea walls. Likewise, wetlands protect shorelines against erosion by increasing the durability of the sediment and dampening wave action.

WETLANDS COME in many types, each with its own complex ecosystem. Mission Creek is a salt marsh, still the most common among the remaining few wetlands in the San Francisco Bay. In a salt marsh, the sea and fresh water plus the tidal action combine to influence the type of plants that grow there and species that live among them.

The two most common salt marsh plants are cordgrass and pickleweed. Cordgrass, whose green leafy stalks stand four or more feet high, grows at the point where the marsh meets the sea in San Francisco Bay. Pickleweed, which tends to grow at a slightly higher elevation, is shorter than cordgrass. Its thick jade-colored stems, capped by rough reddish tips in the autumn and tiny yellow flowers in the summer, often intertangle with the dense, noodlelike marsh dodder plant.

When wetland plants die, their leaves and stems break down into small particles of organic material which become the basis of a food chain for a number of different animal species, like the salt marsh harvest mouse and the clapper rail bird, two endangered species.

Wetlands of the kind in San Francisco Bay are also home to feathered creatures like the great blue heron, western grebe, ring-billed gull, great egrets, hawks, double-crested cormorants, mourning dove, belted kingfisher and about 240 other species.

The finned inhabitants range from bass, flounder and perch to anchovies, rubber lips, sandsharks, herring and many more. In addition, numerous invertebrates, such as mussels, shrimp, crabs and pile worms, can be found there, along with innumerable insects.

ENVIRONMENTALISTS are pushing for a wetlands in the Mission Bay project that would come as close as possible to recreating the original habitat. They also hope the proposed 12.5-acre salt marsh next to Mission Creek and east of Third Street would become a sanctuary for a variety of new birds and wildlife.

Supporters stress the educational and recreational benefits to the city. "A tidal marsh park will give the children of San Francisco a place to learn about the tidal bird life in our area as well as other small microorganisms so vital to our existence," Olive Bavins of San Francisco wrote in a letter to the Mayor's Office.

MCC is asking that the wetland park include hiking trails and a fishing pier, as well as an interpretive center to provide information about the wildlife and the environment that sustains it.

Santa Fe has agreed to pay for the cleanup of hazardous and toxic wastes in the soil and water. After the cleanup, the planting could begin. From there nature would take over.

"Once you do the initial restoration, the wetlands is largely self-maintaining and ultimately less expensive than other park projects," said Toby Levine, MCC president.

Besides Santa Fe, a number of local and state funding sources — including some of the $700 million collected under Proposition 70 for "acquisition and maintenance of wildlife habitats" and money from the Coastal Conservancy, which has a backlog of funds in a Wetlands Restoration Bank — may be available for the Mission Bay wetland park, said MCC's Gravanis. MCC said it would investigate private funding sources.

"The only obstacle to funding a wetland restoration in San Francisco Bay has been the city's unwillingness to give official approval to wetland proposals. Many funding sources require that you get that first before you're eligible to apply for funds," said Gravanis.

In the meantime, environmentalists said they will continue to lobby the Planning Commission and Board of Supervisors to get a wetland park written into the development agreement. So far, they have won the support of Supervisor Bill Maher, who recently put forth a resolution calling on the board and commission to include a wetlands in the development agreement. Maher's resolution is scheduled to be heard by the board July 26th.

'The only obstacle to funding a wetland restoration in San Francisco Bay has been the city's unwillingness to give official approval to wetlands proposals.'

—Ruth Gravanis, SF Save the Bay Association

The Planning Commission can also amend the agreement — and on Aug. 2nd, the commission will hold a public hearing on the project.

Although Agnos doesn't support the creation of a wetlands, he will not try to stop it. "He is willing to go along with the decision made by the Planning Commission," said Silverman.

"It's high time we started to take some action. A Mission Bay wetlands park is but a first small step to restoring the Bay Area wetlands," said Levine. ■

Carter Harris is a freelance journalist living in Oakland.

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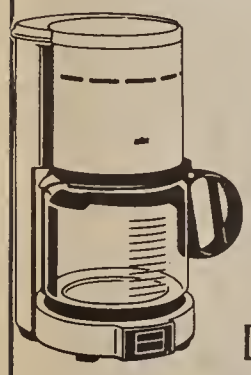

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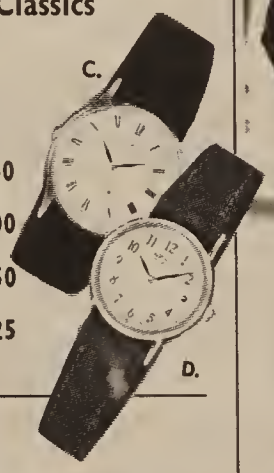

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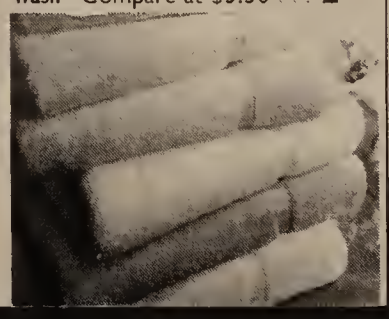

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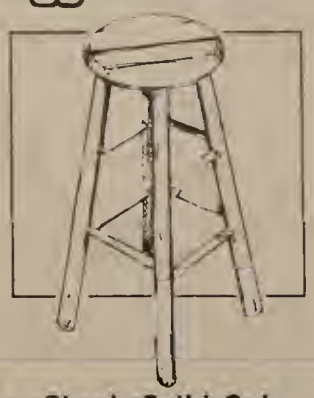

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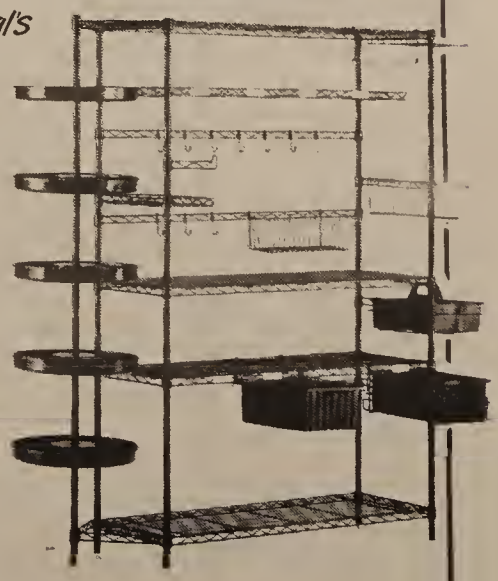

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PHOTO BY JORGE CHINO

Back in June, workers gathered to discuss the cannery closing. Now workers are calling for a consumer boycott of Green Giant.

Green Giant's greener valley

Watsonville will lose 382 union jobs when the frozen-vegetable company moves to Mexico. Green Giant will save $4 million a year on salaries — but the price of frozen broccoli will stay the same

By Beatriz Johnston Hernandez

WHEN (THE JOLLY) Green Giant in Watsonville fires 382 cannery workers to move to Mexico next January, the frozen-vegetable company will be saving about $4 million a year on salaries alone, by paying Mexican minimum wage, $3.96 for an eight-hour day.

Watsonville cannery workers, many of them Mexican-American couples who have both worked 10 years or more for Green Giant, average $7.40 an hour for cutting, freezing and packaging broccoli.

The average person looking to save along with the company will be disappointed, however: Whether it's packaged here or in Mexico, the price for a bag of frozen broccoli will stay the same: $1.60 for a ten-ounce bag.

As Green Giant arrives to join a booming food-processing industry in central Mexico's fertile El Bajio, it leaves behind people at a loss over what to do with their lives, and a cannery town that's withering from this and similar moves.

Watsonville's cannery workers won fame for their victorious, years-long struggle in the late '80s to stay unionized. But meanwhile, Watsonville, a tiny canning town of about 35,000, will have lost more than 1,500 jobs over the last five years, once Green Giant moves out.

Yolanda Navarro, 34, has been cutting broccoli for Green Giant for 20 years. She figured she'd be doing it for 20 more years, to help send her five children to college; her daughter Delma, now 14, plans to become a doctor. Her husband Lauro, an assistant foreman, has been a Green Giant employee for 12 years.

Unlike many Green Giant workers, who seem discouraged and confused, Yolanda and Lauro are angry. "The company is leaving, not because we didn't produce enough — we worked as fast as the conveyer belt moved," Yolanda said. "They're leaving because they're greedy."

With cannery jobs dwindling in Watsonville, many of the workers who have cut broccoli for years are considering leaving the community. "For all of us," Lauro Navarro said, "it'll be like starting over from zero."

Watsonville stands to lose still more jobs in the future to El Bajio, whose huge — and growing — broccoli and cauliflower production is targeted for export to supermarkets in the United States.

WATSONVILLE is not alone.

"I don't want to panic anyone, but El Bajio is posing dangerous competition to our own coastal valley," said Watsonville Councilman Oscar Rios, recently returned from a fact-finding mission to El Bajio. Almost all the broccoli and cauliflower grown in the United States comes from the coastal valley between Salinas and King City. But by now, half the broccoli eaten in the country is grown outside.

"I think California's going to lose the bulk of the food-processing to Mexico," said Bill Ramsey, president of Mann Packing, the state's largest broccoli grower. "Our PG&E bills go up, tractors cost more, diesel fuel goes up, costs have risen, so we go to the food processors and ask for more money. They come back and tell us they can't give us more because the competition from Mexico is tough.'

Tough indeed. While coastal valley growers sell their broccoli for 22 cents a pound, Rios says, Mexican growers offer the same amount for 12 cents.

Terry Thompson, Pillsbury spokesman (Green Giant is a subsidiary of Pillsbury), said, however, "Wage differential is not a determining factor," in the plant's decision to relocate. He explained the company is moving to the center of Mexico because that will make it easier to distribute broccoli to the center of the United States.

After hearing Thompson's explanation, Salinas broccoli grower Bill Ramsey remarked: "It takes a lot of imagination to believe that... Everybody's profit-driven."

El Bajio, he said, is farther away from the center of the United States than California is.

Green Giant is only the latest in the long list of canneries gone to Mexico, where they find lower wages and lower electricity, water and land costs.

Over the last four years, the food-processing industry in central Mexico has grown from 12 to 25 plants, and three more are under construction. Meanwhile, California's frozen-vegetable plants have dwindled from 15 to seven.

"It used to be that vegetables were grown in Salinas and frozen in Watsonville," said Joe Fahey, secretary general of Teamster Local 912 in Watsonville, which represents the cannery workers. "Now they're grown in Irapuato and frozen in El Bajio."

But following the migrating jobs to Mexico is not a positive option for the displaced Watsonville workers, although many of them grew up in Mexico. "No way," Yolanda Navarro responded to the suggestion, "unless Green Giant pays us the same salaries as they do here."

Unionist Joe Fahey, after a recent trip to the U.S.-owned Mexican plants, reported many worker complaints about abuse and low pay.

"Many families have to send their children as young as 13 to work in the canneries," he said. "In one plant, Cova-Mex, in Celaya, Mexico, workers were locked up, not allowed to cross the street during their lunches or breaks." He said he was told the reason for this practice was that management was afraid other employers would recruit their employees at higher wages.

Industry experts say the movement of agriculture and food-processing to El Bajio is likely to continue, and even increase.

With Mexico opening its gates wide to U.S. investors, current free-trade talks between the United States and Mexico include discussions about removing U.S. import taxes on packaged and fresh fruits and vegetables grown and processed in Mexico.

"This means California will still grow vegetables, but a lot less," says David Runsten, an agroeconomist at the University of California at Berkeley. And increasing numbers of workers in the fields and canneries will be in the same position Green Giant workers are in now.

'Green Giant is leaving not because we didn't produce enough. They're leaving because they're greedy.'

BY MID-JANUARY, the Green Giant plant in Watsonville was abuzz with rumors that the plant would close. But many, like the Navarros, thought the rumors were planted by the company to scare workers into giving up salary hikes in their next union contract.

Still, the rumors persisted, and more loudly. The worry spurred many workers to speed up production.

"We wanted to show them we were good workers," Yolanda said, her hands working deftly in her kitchen as she made tostadas for a workers' committee meeting recently. But the company's decision was final. "Now people are working less," Yolanda said. "They've lost their spirit."

In the negotiations about the plant closing, Green Giant rejected a proposal to offer Watsonville workers jobs in Mexico at Watsonville wages. Instead, the Teamsters and Green Giant agreed last month to a severance package which, among other things, gives most workers one week's salary for every year worked.

The company will also retrain those with seniority for some of Green Giant's 111 seasonal jobs left in Watsonville. The U.S. Department of Labor may provide training, said Fahey. But to cut down on retraining costs, Green Giant will offer $1,000 to workers over 55 who are willing to retire.

The cannery will put out about $2 million in plant-closing benefits for the workers, Fahey noted, but it's also going to be saving about $4.5 million its first year in Mexico.

The workers approved the union's severance agreement in a June 16th meeting, but Lauro Navarro says many are still angry and confused.

"We gave them the best we had," Navarro said. "We worked hard to come out with the best product possible and even tried not to get injured to save them medical insurance costs — and what did they do? Dumped us out like worthless machines. Now what are we going to do?"

After the meeting in which they approved the severance agreement, about 60 workers marched to Watsonville's Freedom Boulevard Burger King, owned by the huge, London-based conglomerate, Grand Met, which also owns Pillsbury/Green Giant.

"We accept the company's moving to Mexico — we don't have the strength to stop them," Navarro said, "but at least we can get some revenge."

Now workers, union activists and community organizers in Watsonville are attempting to launch a consumer boycott of Green Giant and Burger King and a campaign for union wages for the Green Giant workers in Mexico. ■

Beatriz Johnston Hernandez is a San Francisco freelance writer who works with Pacific News Service.

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GUARDIAN PHOTO BY GARY WAGNER

"Bright-eyed and bushy-haired, we trooped eagerly into newsrooms during the '60s and '70s," recalls Bill Walker — but now he's saying, "Hell, no!"

WHY I QUIT

Confessions of a burned-out, fed-up, pissed-off, smart-ass newspaperman

By Bill Walker

"EXCUSE ME, sir. Are you a survivor?"

"Am I what?"

"Roger Lundry, Channel 5, Des Moines. We're covering the crash and I'm sorry to bother you, but are you one of the survivors?"

He was wearing one of those $120 blue blazers with a red logo over the breast pocket: "Action Five News," it said. A few steps back was the shooter, a big guy with a beard who was already squinting into the camera, ready to roll tape at a nod from Roger.

I was sitting in the Sioux Gateway Airport in Sioux City, Iowa, last July 20th. My eyes were as red as the patch on Roger's blazer. They were swollen almost shut and would not stop tearing. Every 20 minutes or so I had to stumble across the boarding lounge, grope my way to the bathroom, lock myself in a stall and throw up. Roger had seen me and figured I was one of the 178 people who, as that morning's leads put it, had miraculously survived the crash of a United Airlines DC-9 in an Iowa corn field.

"No," I said, and I was about to tell him everything: about my allergies and my contact lenses and the grade-ten migraine, and how I had just called my city desk and told them I couldn't get the story, and that my editor had acted like I was trying to get out of the assignment, and wasn't that just like a goddamn editor, and that I'd never had another reporter take me for a survivor before. But it didn't matter. It would only depress me and confuse Roger. There were actual survivors in the boarding lounge, and he was on deadline. It was 12 minutes to five.

"No," I said. "I'm not."

Roger didn't have time to be disappointed. Across the room, another mad-dog news conference had begun with another flack from the Federal Aviation Administration. (*"Have you found the black box?" "What were the pilot's last words?" "Have you ruled out the possibility of sabotage?"*) I watched Roger rush to join the four dozen or so other reporters — a snarling pack of safari jackets and epaulets and cheap blue blazers, waving their microcassettes, motor drives and minicams — and the message clattered across my brain like a bulletin off the A-wire:

I'm not one of those guys anymore. And I don't want to be.

American newspapers are so desperate to avoid being labeled left or right, they become know-nothing house organs of the radical center.

I WISH I could tell you that immediately upon my return I called my editors at The Sacramento Bee, where I was a roving correspondent based in San Francisco, and quit in righteous indignation over a job that regularly required me to intrude into the lives of disaster victims, parents of kidnapped kids and other innocent, unfortunate people in a far more offensive fashion than Roger Lundry.

The truth is less noble and more complicated.

I belong to an entire generation of burned-out, fed-up, pissed-off reporters in an entire generation of journalists who have grown profoundly cynical and embittered about the state of a profession we once regarded as a holy calling. I probably have friends in 50 of the larger newsrooms around the country, and here are the results of a very unscientific survey, taken when I called to tell them I hated my job and was getting out: They all hate their jobs, and they all want to get out.

They daydream about going to law school, taking a crack at Hollywood or even opening a hardware store, but the complaint is the same: "I don't like what's happening to the business." Richard Reeves, the New York Times columnist whose professional gossip comes from far more elite circles than mine, has written that we are witnessing nothing less than the death of a journalistic culture whose principles and values prevailed for almost a century. Here is the testimony of one casualty.

After my Iowa epiphany, I hung on at the Bee a while, trying to find some way to reconcile the investment of 13 years of newspapering with the conviction that I could not spend the rest of my life producing the shallow, sensationalistic, trumped-up trivia that

continued next page

I Quit

continued from previous page

passes for news today. I finally left in April, and the decision was clinched by my editors' threat to bust me back to general assignment in Sacramento if I didn't straighten up and fly right, which I had no intention of doing.

They had their reasons, but foremost, I believe, was that they knew the ultimatum would see me out the door. I was secretly proud: During my bumpy career, I had been a malcontent at four different newspapers, but no one before had ever tried to make me quit. (The knack is learning to jump ship just before they get totally fed up with you.) I made a few halfhearted efforts to get on somewhere else, but soon realized my disgust was not just with the Bee, or the other places I'd worked, but with the entire structure of the "mainstream" news industry.

Stubbornness and instinctive suspicion of authority were once considered the makings of a good reporter. Now it's a muted-paisley tie and whether he's into imaginary baseball leagues.

WHY SHOULD you care? Journalism is a beast with two backs, deserving both the highest regard and the deepest scorn of its public.

On the one hand, a free press is a pillar of a democratic society: guardian of a sacred trust, protector of the people's right to know, a forum for intelligent discourse among the citizens of the nation. Jefferson said newspapers were more important than any other institution in the republic, and back then they didn't even run Doonesbury.

On the other hand, the press is also a big business, controlled by an ever-shrinking handful of corporations more interested in profits than in high ideals, except once or twice a year, when they trot out the First Amendment to defend their constitutionally protected right to get rich printing horoscopes, celebrity gossip and the racing form.

But believe it or not, some of us in the business actually think the press should live up to those high ideals.

Bright-eyed and bushy-haired, we trooped eagerly into newsrooms during the '60s and '70s, when Bob Woodward and Carl Bernstein were saving the country from Nixon, and Tom Wolfe and Hunter Thompson were inventing the New Journalism. We cared little for the newspaper game romanticized in *The Front Page* — Scotch bottles under the typewriters, hello-sweetheart-get-me-rewrite, fedora-hatted newshounds nicknamed Scoop cozying up to the rich and powerful.

We saw ourselves as adversaries of the establishment, professional scolds, mavericks beholden only to the righteous demands of ethics and snappy leads. (Yeah, well, we were young then.) You wouldn't make enough to join the country club, but that was the point: The hours were interesting, your colleagues were wonderfully twisted and you didn't have to wear a tie.

I never got above the Triple-A league of newspapers, but each of the metro dailies I worked on — the Bee, The Denver Post and The Fort Worth Star-Telegram — has won a Pulitzer Prize or two. As satisfying as it might be, I'm not here to dump on those papers. All three still do investigative reporting, and the Bee is better than most other rags its size around the country. Unfortunately, this says more about the state of American newspapers than it does about the Bee.

By switching jobs a lot, I stayed one step ahead of Rupert Murdoch, landed choice assignments and lost money in two separate real estate busts. I was gritting my teeth on a suburban beat outside Fort Worth when an editor who liked my style — hell, I didn't even know I had a style — sent me off to cover the Cuban boat people. I roamed the Rocky Mountains for the Post, writing about everything from Western water policy to Native American affairs and lots of murders in towns with one store and two bars.

The Bee turned me into a projects writer, sending me to Africa to do a series on AIDS that received some national attention. I couldn't stay awake in Sac'to and lobbied my way into the SF bureau. For a small-town kid from East Texas, journalism was not just a job, but an education.

But along the way, I got too smart — or maybe it was smart-assed — for my own good.

Call me naive, but my faith in the integrity of journalism was shaken as the years of deadlines taught me one painful lesson after another about the business — things no one had talked about in J-school. I've earned my cynicism, damn it.

Lesson One: Objectivity does not equal truth. In fact, objectivity — the journalistic Eleventh Commandment that all stories be meticulously "balanced" with the views of official sources — may obscure the truth as often as it illuminates it.

I don't just mean letting George Bush get away with calling himself an environmentalist or buying into the Oakland police's story that two Earth First! activists bombed their own car, but more the press's pathological skittishness toward all ideas that are remotely controversial. *National Lampoon* once published a spoof of a ridiculously inoffensive paper, the Dacron Republican-Democrat (or maybe it was the other way around), but parody is no longer necessary.

In Europe, publishers put their ideological cards on the table: British readers expect The Guardian to crusade against Thatcherism and The Times to be Maggie's apologist, and those lively and literate journals are read with their slants in mind. American newspapers are so afraid of offending anyone that most often they don't interest anyone; desperate to avoid being labeled left or right, they become know-nothing house organs of the radical center. I'm a First Amendment absolutist, but I would have no problem with a law that newspapers must take public positions on important issues or be forced to justify why they should not be shut down to save trees.

In 1988, the Bee undertook an ambitious project to assess the progress toward equality for blacks in California in the 20 years since the Kerner Commission report warned that America was becoming "two separate societies." Bravo. Except that it quickly became apparent to every reporter, black and white, on the project team, that the paper really didn't want us to tell it like it is.

In the lead article, which presented statistics showing how badly blacks had fared during the 1980s, I was told by editors to remove the quotes of a black activist who, when asked to explain the trends, answered that Ronald Reagan obviously hadn't made civil rights a priority. Too political, I was told; tends to antagonize white readers who were tired of hearing Reagan blamed for everything. The other quote that had to go was from an inner-city educator, to the effect that white Californians must either make a commitment to economic and social justice for people of color or accept a future behind fortified walls. Too inflammatory, said the editorial brain trust. I won that one by informing them that the speaker was a white woman.

That's nothing compared to what happened to the reporter assigned to write a first-person essay on the racism she encountered in journalism. The finished piece had all the fire (but also the reason) you'd expect from a black woman who was born in the Deep South, went to Berkeley in the '60s and took an African name. Too hot for the Bee; she was made to tone it down so that the paper couldn't be accused of publishing "advocacy" — and this in a signed piece that was to be clearly labeled as opinion.

How, I wondered, could anyone — especially at one of the few large dailies in the country with a Democratic editorial page — write about racism without inherently advocating change? In 1989, was the notion of equality still up for debate? Did objectivity mean that we now had to give "balanced" coverage to racists? (I can see it now: "Led by dynamic, youthful Louisiana State Representative David Duke, the Klan, one of the South's most enduring if controversial institutions, has gained new respectability.")

Both the left and the right attack the news media for its political biases. But the choices of what to leave in or take out almost never have to do directly with politics. They have to do with the press's inherent bias toward protecting the status quo, which fuels the determination of news executives to give readers as bland and undisturbing a paper as possible — what reporters call the No Bloody Torsos for Breakfast Syndrome.

Take the now-notorious case at the Contra Costa Times, where, after a front-page spread with photos on last year's Lesbian/Gay Freedom Day Parade, the editorial brass issued a stern warning against offending readers with the sort of news some might not want to see upon rising to greet the bright suburban day.

I've seen a few newsroom memos in my time — understanding them is a survival skill, like interpreting the wall posters in Beijing — and I'll bet the edict had less to do with the owner Dean Lesher's views on homosexuality than with his fear that some holy-roller mom would cancel her subscription and ask the Reverend Lloyd Mashore to lead a boycott just because her son asked, "Mommy, why are those men kissing?" But if market research told Lesher that 72 percent of Times readers aged 25 to 49 with household incomes above $80,000 wanted more gay coverage, *especially* photos of men kissing, he'd publish a special section.

Lesson Two: Journalism is a product. I first realized this in Denver, where we were so desperate for circulation we gave the Sunday Post free to everybody who signed up for cable TV, as a program guide. For all I know, the Post and the Audit Bureau of Circulations are still arguing about the definition of "giveaway," but the bottom line is that people got the paper without paying for it.

As the launch date for the project drew near, for some reason a lot of stories about cable TV were assigned, and the reviewers were . . . encouraged to write more about things on cable. Again, it's not what you think: The editors were not taking orders from the cable company, but speed-shifting editorial policy to target the interests of their new readers, with an enthusiasm each member of the staff was expected to share. (Six months later, when the cable households had to start paying for the Post, we lost a good chunk of our new "subscribers.")

Marrying news judgement to marketing strategy sounds innocent, maybe even enlightened. But it's gotten so you can't tell them apart. In the old days — Jesus, I feel like Herb Caen here — many assignments were like fishing trips. Editors would send reporters off to check out a tip and see if they caught anything. If they did, then decisions were made about the story's angle, length, need for photos and where to play it.

Nowadays, editors spend their days taking meetings in glass offices, emerging only to issue reporters instructions like this: "Get me a 12-inch AI box on the city's reaction to the tragedy. Talk to teachers, kids, the mayor, the bishop. Focus on the shock, the sadness, the brave determination to move on. And don't forget the homeless. We've got color art from the shelter." Meanwhile, the promotions director is already producing a cheery drive-time radio spot to plug the story. ("Plus all your favorite comics and over $50 in money-saving coupons!")

The result is newspapers in which content is secondary to packaging — the manufacture of a product carefully calculated, on the basis of the same kind of market research used by political candidates, to hit as many of the audience's emotional hot buttons as possible. This approach is becoming more direct. The latest thing at the Bee, an idea borrowed from USA Today, is to ask readers to call a 900 number to express an opinion on, say, flag-burning. Next day, you've got a cheap, jingoistic Page One story on reactions to a "poll" whose findings are virtually worthless. Yet the press has the nerve to criticize cowardly state lawmakers for passing every sticky issue to a voter referendum.

Fishing season is over in journalism. Editors know by the mid-morning meeting what the stories will say; the reporters' task is to fill in the blanks. That's not journalism, it's word processing. A reporter once was, at the most basic level, a writer communicating with an audience. But in today's high-concept journalism, where the most complex of ideas must fit neatly into a black-and-white box, reporters are no more than assembly-line workers packaging information.

Lesson Three: Newspapers are cages of intrigue, ambition, jealousy and fear, run by mean-spirited mediocrities who enjoy the exercise of power. In other words, they are exactly like any other modern American corporation.

We used to have a saying: No matter how bad journalism was, it beat selling insurance for a living. But no more. Today's newsroom has become an insurance office — a huge space with lots of little beige cubicles where people talk on phones and punch keyboards. And it's not just the furniture.

Once newspapers were asylums for all sorts of eccentrics, misanthropes, dreamers and other rebels with or without a cause. The business is not so tolerant any more, except perhaps toward photographers. Implied, if not written, dress codes are back; drug testing is spreading; reporters are forbidden to march for (or against) abortion rights and the Knight-Ridder chain's day-long battery of psychological tests for potential employees seems concerned mainly with rooting out people with noncompliant attitudes toward authority.

I watched Roger rush to join the four dozen or so other reporters — a snarling pack of safari jackets and epaulets and cheap blue blazers waving their micro-cassettes, motordrives and minicams — and the message clattered across my brain like a bulletin off the A-wire: I'm not one of those guys anymore. And I don't want to be.

In today's news culture, the not-so-subtle pressure to conform is everywhere. Editors expect reporters to be skeptical and inquisitive on the beat, but not to question what's happening at their own workplace. No one seems to remember that independence, stubbornness and instinctive suspicion of authority once were considered the makings of a good reporter. Now it's a muted-paisley tie and whether he's into imaginary baseball leagues.

Women are still mostly excluded from the "team." Newspapers may have a lousy record in hiring minorities,

I'm a first amendment absolutist, but I would have no problem with a law that newspapers must take public positions on important issues or be forced to justify why they should not be shut down to conserve trees.

but you've got to admire their dedication to affirmative action for yuppies. Young reporters just beginning their careers will work long shifts for relatively low pay, they usually don't question the system, and when they burn out, there's always more.

Of course, Dress for Success can be risky. In one of the newsrooms I passed through, the Big Guy editor was a meticulously fashionable dresser, but his No. 2 was the kind who wore a tie with a short-sleeve shirt. A reporter, furious with both of them after a stormy story conference, unloaded on No. 2: "I know you have to agree with everything he says, but do you really have to wear the same shoes?"

"They're not," said the Big Guy. "Mine are more expensive."

No. 2 doesn't work there any more.

Even as journalists are turned into widget-makers, our labor unions are growing weaker. It's no accident. If newspapers covered their own corporate labor relations the way they cover the airlines', there would be congressional investigations.

The Sacramento Bee began, and earned its journalistic standing, as a family business. Now it's the flagship of a chain, McClatchy Newspapers, Inc. Despite its "liberal" reputation and historic editorial support for collective bargaining, McClatchy Newspapers has been systematically busting its unions, not only in Sacramento but at the chain's papers in Fresno and Tacoma.

I'd like to think I was pushed out because I was a union man; more likely, it was that I couldn't be a company man.

Last year, the Bee got in trouble with the National Labor Relations Board for failing to pay reporters overtime. What to do? Comply with the law? No: In one fell swoop, more than two dozen staff members were designated "senior writers," a classification exempt from overtime regulations.

Reporters could decline the "promotions," which in almost all cases brought no raises, but it was understood that only senior writers would get assignments involving travel, political campaign coverage or bureau postings. (It is true that reporters at large dailies now are paid solid middle-class salaries. It is also true, according to Washington Journalism Review, that American newspapers now are expected to earn pretax profits of 20 to 40 percent of their revenues. The greedheads in the oil business make do with 9 percent.)

The really brilliant thing was that the scheme antagonized everybody: The new senior writers felt bullied, staff members who weren't reclassified felt insulted and the Newspaper Guild was dealt another blow. It used to be called divide and conquer; today I think it's called management by objective.

It's a snake-bite-rat world, and if you're not on the team, watch your back. A journeyman reporter at the Bee, who fell from the list of the favored for some forgotten reason, couldn't figure out why he was getting bad shifts and lousy assignments. He took an unpaid leave of absence, went to Mexico and became fluent in Spanish, hoping to put his new skills to use on more ambitious stories.

When he came back, the shifts and assignments were worse. He found another job on another California daily, and was about to begin work when his new boss got a letter from Sacramento, in which the editor chiefly responsible for chasing the reporter away listed all the reasons he should never work in journalism again. He managed to keep the job, but his probation period was doubled.

Cruel joke was, he had been *in* the baseball pool.

The pervasiveness of the corporate mentality, the emphasis on marketing, the disinclination to look beyond the surface of a story — all are signs of a transformation almost unthinkable only a decade ago: The values that shape newspapers are now the same values that shape TV news.

At least USA Today, with street racks that look like video monitors, is honest about its influences. But its success has led almost all American papers closer to a printed version of the Five O'Clock Happy Talk Eyewitness Action Team. If you doubt it, compare the newspaper coverage given to Brazil's presidential election with that afforded Zsa Zsa Gabor's traffic ticket. I kept trying to argue that the newspapers that do survive are less likely to be those that become a poor imitation of TV news than those that continue to offer substance to the intelligent and concerned reader, but all it got me was a reputation as an elitist.

Not so long ago, newspaper reporters and editors (fairly or unfairly) regarded TV as a journalistic sideshow. We set the agenda, broke the stories and decided what was news; the blow-dried Barbies and Kens took our stuff, added pictures designed to tug at the heart or lift the spirits, and presented their audiences a kind of Hallmark card of the day's events. If you visit today's typical newsroom at 5 pm, the focus of attention is the bank of TV monitors mounted above the city desk. We're afraid we might miss something. ("Hey, how come Channel 3's got footage of Zsa Zsa and we're stuck with the wires?")

I used to insist, haughtily, that newspaper and television reporters were not even in the same business. But that day in the Sioux Falls airport, finding myself in the strange position of being an innocent bystander to the news, I saw things more clearly than I ever had as a reporter. I saw that I, and all the other national correspondents, special-projects writers, columnists, investigative teams, chief photographers and contributing editors at every boring, brain-dead, prizewinning newspaper in the country, were all in the same business. It was the one we shared with Geraldo Rivera and Arsenio Hall and Arnold Schwarzenegger:

Show business.

Last Oct. 17th, a few months after my misadventures in Iowa, I was watching the sunset from my deck in the East Bay, brooding and getting wrecked. I had just come from a meeting in Sacramento, during which I'd realized I could no longer do what was required to stay in the business. It was the hardest decision I've ever made, burdened by nostalgia for those days when my enthusiasm was as high as my ideals. Then I turned on the radio and learned about the earthquake.

I threw myself into the fray, and for a few days it felt as if journalism could again matter. Maybe, I thought, the excitement of covering a big and important story will do the trick. Maybe, I hoped, I'll be reminded that this is what the news is all about — not shallow emotionalism and superficial celebrity, but telling the truth, and telling it well.

The day Dan Rather showed up at the Cypress Structure in a white limousine, I wrote out my resignation.

Bill Walker will soon begin work as Western regional media coordinator for Greenpeace in San Francisco.

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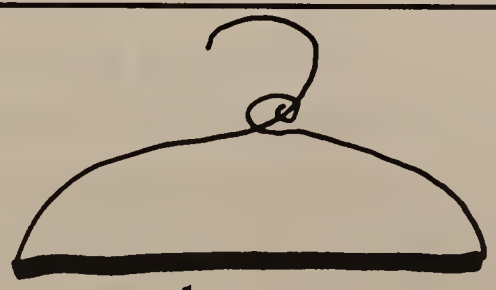

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Helms' Opponent is Harvey Gantt:

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Sat-in at a lunch counter in 1960.
First Black student to graduate (with Honors) from Clemson University in 1963.
Three term councilman and Mayor of Charlotte, North Carolina.
Pro-choice • Pro-civil rights • Pro-freedom of expression.
And, he's not Jesse Helms!

According to the latest poll, Gantt is leading by a slim margin.
But Helms raised $15 million in 1984 from his extremist friends and the tobacco industry.

Even George Bush said that this is the most important political contest this November. It's up to you. Gantt needs YOUR support to fight his way into the Senate, where he can defend the environment and our liberties from attack by the Right.

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CHEVRON'S FISH STORIES

Do people at major corporations spend millions of dollars manipulating their environmental record for public relations campaigns? People do

By Justin Lowe

ON THE TELEVISION screen, Steve Willis, a biologist at Chevron Corporation's Richmond refinery, appears through a tank of water, peering closely at baby rainbow trout. The narrator explains Willis is monitoring whether the fish survive in the waste water from the refinery. "Do people keep any eye on little things so we don't lose sight of the big picture?" the segment concludes. "People Do."

Do they *really*? In Chevron's case, the answer seems to be: Not unless they have to.

Since 1985, Chevron's high-profile "People Do" advertising campaign — intended to sell a company image, not a product — has run spots like this one on prime-time television and in national newsweeklies and glossy conservation magazines. At an estimated cost of $5 million to $10 million a year, the ad campaign touts ten projects offered as proof of the company's efforts to protect endangered species, preserve wildlife habitat and be a "good neighbor" to the community near its Richmond refinery.

A detailed examination of four of Chevron's "People Do" ads about various environmental projects, three of which are described in the accompanying stories, revealed that the company was often forced by local and federal regulatory agencies to take the environmental mitigation measures it so proudly advertises. Contrary to the statement in its wastewater treatment ad, Chevron may in fact have lost sight of the big picture of environmental protection by focusing on the little details of regulatory compliance.

San Francisco-based Chevron, a multinational conglomerate of petroleum, natural gas, coal and uranium mining and pesticide, herbicide and chemical manufacturing subsidiaries, is California's largest corporation, the nation's fourth-largest oil company and an industry leader in the production and refinement of petrochemicals.

Through the "People Do" ads, Chevron promotes the idea that its petrochemical operations are a benign, even a beneficial, force on the environment. But in light of the many blemishes on Chevron's environmental record — such as the fact that it was the largest industrial toxics discharger into San Francisco Bay through the early and mid-'80s — the advertisements have received a cynical response from environmentalists.

One major conservation magazine, which chooses to remain anonymous, has resolved not to carry any more of Chevron's image ads because of negative reader reaction and potential conflicts with its advertising policies.

The "People Do" campaign would suggest the company's environmental problems are the exceptions, rather than the rule, but a close look at four of the ten public relations projects shows that even the best the company has to offer isn't enough to qualify it as an environmental crusader. Consider:

■ A television ad about the endangered El Segundo Blue butterfly, Chevron's oldest "People Do" project, shows the butterfly serenely surviving on its small patch of habitat in Southern California, carefully tended by a couple of dedicated caretakers. "The people who work there," the print ad says, "protect the area and plant buckwheat year in, year out."

The endings to the "People Do" advertisements, always the most carefully crafted of the copy, ask a question that introduces the campaign's signature tag line. In the butterfly ad, it is: "Do people really do that so a tenth of a gram of beauty can survive? People Do."

Rudi Mattoni, president of the Lepidoptera Research Foundation and an expert on the El Segundo Blue, said the Chevron project and the "People Do" advertisements about the butterfly ignore "the ecosystem of which this insect is but a part." The entire thrust of the project, he charges, "has been PR."

In fact, the TV ad depicting a sunlit sand dune site was not even filmed at the protected El Segundo refinery parcel, which is surrounded by asphalt, but at a more visually appealing coastal location.

■ In the ad for Chevron's artificial den project in Southern California for San Joaquin kit foxes, also an endangered species, a television narrator solemnly intones, "On a moonlit California desert, a kit fox senses a prowling coyote." Scenes of the coyote chasing the fox into the refuge of "a cozy den that's designed to keep her snug and safe" are followed by the question: "Do people think of things like this just to help an endangered species make it through the night? People Do."

The artificial den program is part of Chevron's compliance with Endangered Species Act requirements to protect the kit fox and is not voluntary, as the ad implies. According to a 1986 *Bakersfield Californian* article, when

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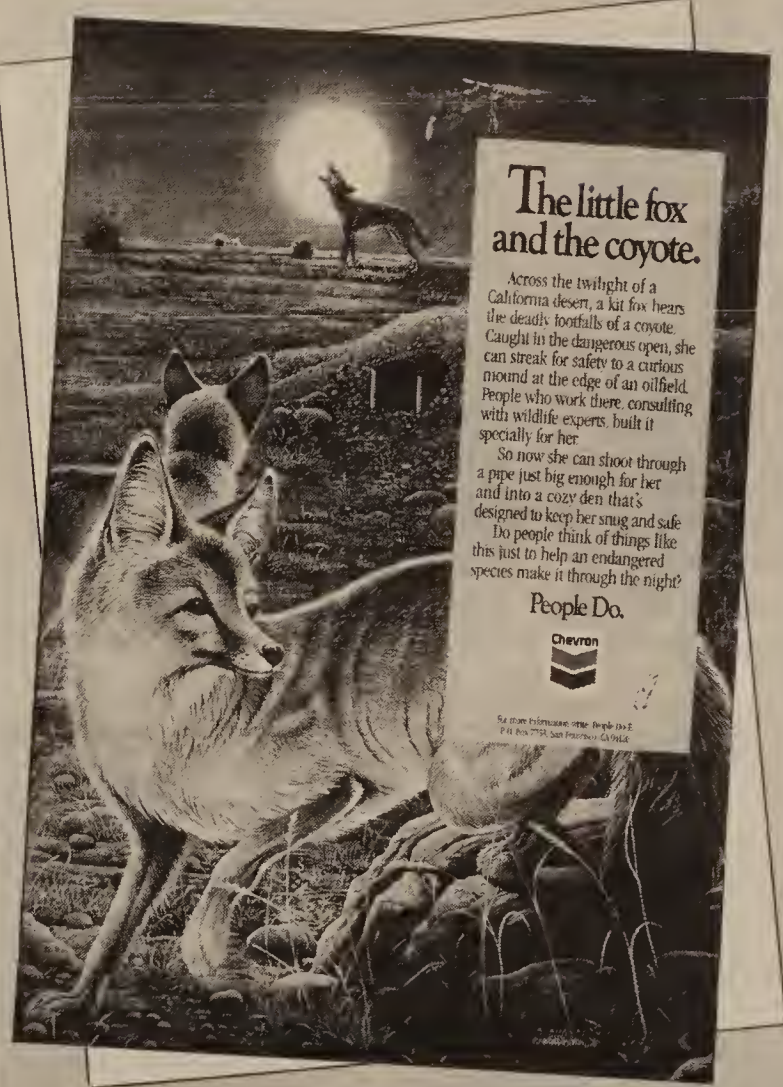

Den with a view

CHEVRON'S EFFORTS to preserve the San Joaquin kit fox, listed since 1967 as an endangered species, are required by the government and focus primarily on protecting the species at the expense of its habitat.

Chevron's oil and gas field operations in Kern County are in the heart of the kit fox's range. Endangered species regulations for the fox specify that any type of development that causes the destruction of a kit fox's natural den requires the installation of an artificial den.

Although there are field reports of kit foxes sheltering in unused oil and gas pipes in production fields, the California Department of Fish and Game, other regulatory agencies and kit fox specialists are skeptical about whether the artificial dens offer kit foxes protection from coyotes, as Chevron claims.

According to Ted Murphy, a wildlife biologist at California State University, Bakersfield and director of the Facility for Animal Care and Treatment, the principle of using artificial dens is based on the notion that "if you destroy a den, an artificial den will replace it in another place." That idea is flawed, Murphy said, because "when you destroy a den, you eliminate habitat, reducing numbers of foxes." Proper mitigation "is preservation of habitat," he said.

Artificial dens are controversial because regulatory agencies consider them to be a secondary mitigation measure after saving habitat, whereas many developers are inclined to view them as suitable mitigation in themselves. According to Murphy, there is little evidence that kit foxes use artificial dens on a regular basis, and apparently none that they are selected for pupping. Murphy said he does not think anyone has documented kit fox use of Chevron's artificial dens acquired from Gulf Oil.

Ron Rempel, a biologist with the DF&G, was also unable to confirm the use of artificial dens. "I don't know that anyone has seen a coyote chase a kit fox into [an artificial] den," as depicted in Chevron's ad, Rempel said, although the company says it has anecdotal reports of kit foxes emerging from such dens.

The dens are often used by natural resource and land developers as a justification for the destruction of natural dens, according to Dick Anderson, a wildlife biologist with the Siting and Environmental Protection Division of the California Energy Commission. However, Anderson emphasized that it is too easy to rationalize the destruction of natural dens by proposing the construction of artificial ones, noting that artificial dens are not the solution to low population numbers.

"People are taking it basically for granted that these things will work," he said. "Not enough monitoring has been done to substantiate their use." Even the estimated ten dens that Chevron has constructed may not be sufficient protection, if indeed they were used, because studies show that kit foxes frequently shift from den to den.

A regional Habitat Conservation Plan is in the works for Kern County to establish a system of kit fox preserves. Some of the best existing habitat, however, is owned by Chevron, and the company has been unwilling to donate or sell its land for kit fox conservation.

Rick Hewitt, San Joaquin Valley field representative for The Nature Conservancy, a private conservation group instrumental in acquiring more than 3,000 acres of kit fox habitat, is working on the Habitat Conservation Plan. Hewitt said he anticipates that some of Chevron's land is certain to be identified in the plan as suitable habitat for potential acquisition or preservation. Although the company has not been uncooperative, "nobody is voluntarily offering up their land," he said.

As the Habitat Conservation Plan is being finalized, there are several specific voluntary steps Chevron could take to improve the kit fox's survival by simple land management techniques. Anderson suggested, "One thing they could do right now is to eliminate their grazing leases" to private ranchers. Sheep and cattle grazing degrades habitat, further marginalizing the kit fox. In addition, Chevron could cease roadbuilding through high-quality habitat and attempt to consolidate development at drill sites to minimize their impact.

"We would like to see a lot more enhancement of their land" said Rempel. "I don't see one oil company doing a whole lot more than the others."

Pat O'Brien, Chevron's coordinator for ecological services and conservation, said the company is inventorying its property as part of its land management process. However, Chevron may be unwilling to halt grazing leases — and give up the revenue — as part of the conservation plan. O'Brien said he did not anticipate that the company would sell the surface rights to its lands or agree to conservation easements, which would limit some types of development without precluding natural resource extraction.

As with the El Segundo Blue Butterfly, it appears that in its advertising and management, Chevron is again concentrating on the preservation of an individual endangered species at the expense of significant habitat conservation. O'Brien agreed the kit fox ad "does not address the issue of habitat conservation. . . which is central to the survival of the species."

— *J.L.*

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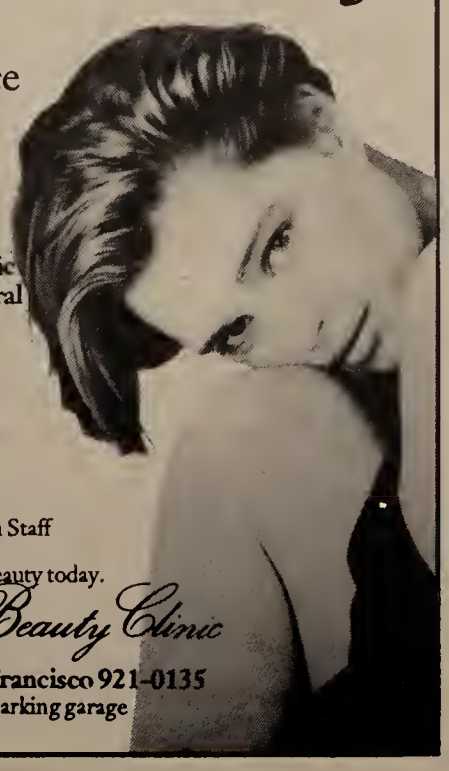

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Chevron

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Chevron produced the television ad to publicize the project it had only three artificial dens — two of them were acquired from Gulf Oil when Chevron bought that company and the third, essentially useless for kit fox protection, had been specially constructed for the commercial with a cut-away side view for an interior shot of the den. The kit fox in the television ad was a captive animal borrowed from the California Living Museum that was professionally trained for four weeks to respond to a whistle cue.

Ron Rempel, an associate biologist with the California Department of Fish and Game, said "a fair number of professional biologists get a chuckle out of those ads because there is a whole lot more" Chevron could do to protect the kit fox. "The ad," he said, "is definitely misleading as far as what needs to be done for the species."

■ In the case of the ad about the rainbow trout and wastewater treatment at the Richmond refinery, Chevron is simply following the conditions of its water pollution permit under the Clean Water Act. However, for eight months beginning in May 1989, Chevron failed to meet those requirements and was in violation of its permit.

The implication of the water quality ads, said Greg Karras, research associate on water issues at Citizens for a Better Environment, is, "Don't worry about us, we're doing everything on our own and going beyond the call," while in reality Chevron "does the minimum required by law." The ultimate contradiction, however, may be that Chevron continued to run the ad about the rainbow trout even when it was in violation of its permit.

■ Chevron's efforts at grizzly bear protection were similarly motivated by the Endangered Species Act, as described in an article in the Winter 1990 issue of *Earth Island Journal*. The company curtailed oil drilling at its

The El Segundo Blue Zoo

AN APPARENT exception to the finding that some of Chevron's environmental efforts are government-mandated is the case of the El Segundo Blue butterfly at a site on the company's refinery property in Southern California.

In 1975, Chevron discovered the butterfly was present on a two-acre parcel in the storage-tank yard that had not yet been blacktopped over. Either aware of the need to preserve the butterfly or wary of attracting accusations of threatening it, the company ordered the area surrounded with protective fencing. Since 1976 the insect has been listed as an endangered species and Chevron is now obliged to avoid any activities that could harm it.

Only small remnants of the original El Segundo dunes ecosystem remain along the more than 30 miles of coast south of Los Angeles that formerly was the Blue's range. Long-term survival and recovery of the species, now limited to a few scattered sites, is dependent on habitat protection and restoration, according to biologists at the U.S. Fish and Wildlife Service and Stanford University.

Preservation of the estimated 400 fingernail-sized butterflies at the Chevron site has been maintained by regular plantings of coastal buckwheat on which it feeds, in effect creating a "butterfly garden," according to Rudi Mattoni, president of the Lepidoptera Research Foundation and an expert on the El Segundo Blue.

Mattoni said Chevron's conservation efforts and advertising are flawed because the issue "is discriminating the value of endangered species from that of the habitat that supports them." Nine other plant and animal species are unique to the El Segundo Dunes ecosystem, he said. "In terms of biological value, these species are equivalent to the butterfly. Chevron is apparently unaware of these unsung species or else has the PR smarts to recognize focusing on one pretty butterfly sells more gas.

"The remaining biota are ignored and the public utterly mislead with emphasis on a single species. Long term perpetuity of the El Segundo Blue, and the remaining dunes biota, depends on restoring most of the component species in the dunes area. This action is not being taken by Chevron."

Although Chevron's efforts are appreciated in the absence of a federal habitat-restoration plan, according to John Hanlon, a F&WS biologist, the company's advertisements are not looking at the big picture. "They are doing what is going to provide the most positive press and the thing that most people would understand," he said. "Chevron is very smart and is serving a useful purpose, but is not addressing the bigger picture."

"I would like to see a restored, broadly based ecosystem" at the Chevron site, said Dennis Murphy, director of the Center of Conservation Biology at Stanford University, instead of an "El Segundo Blue zoo." F&WS and Chevron should identify, and where possible restore, other acreage in the area for the preservation of the butterfly, he said, thereby reducing the risk of accidental destruction of the species. "Chevron has done well as far as they have gone, but there is a big job to be done to assure the survival of this animal," he said.

Restoration of the characteristic El Segundo assemblage of plants, insects and animals could increase the population size at Chevron's site from 400 to as many as 3,000 butterflies, Mattoni estimated. Without an increase, the population risks eventual catastrophic collapse from genetic inbreeding, he said.

By spending about $50,000 to $60,000 for a comprehensive study of the El Segundo dunes ecosystem, Mattoni said, Chevron could create a test case at its site which could demonstrate the minimum viable size of a parcel necessary for butterfly preservation. However, the company has never, he said, done a quantitative study of relevant plant populations in the area.

Pat O'Brien, Chevron's coordinator for ecological service and conservation, said F&WS, as the lead agency monitoring the butterfly, has not approached the company to take additional steps to enhance the butterfly population. "I'd welcome any of their suggestions," he said.

O'Brien said he has doubts about the species diversity a two-acre site could support, but admitted that a mix of plants and animals might increase the Blue's numbers. In fact, after ten years of management, he acknowledged the site may be ready for diversification. He said, however, "I have not gotten any indication that people are unhappy with our management," either from the company's independent consultant, Dick Arnold, or from F&WS.

O'Brien said there is no additional land available at the El Segundo site that Chevron could manage for butterfly preservation, and said he didn't know whether the company has explored the possibility of restoring some of the storage tank field around the protected parcel.

Mattoni observed that Chevron's ad campaign is creating a good image for itself under circumstances that are not entirely true. The company, he said, is being misleading and oversimplifying the situation by not distinguishing between species and habitat conservation. "They have really neglected the real issue," he said, "which is the preservation of habitat."

— J.L.

Swift Current well in northwestern Montana near Glacier National Park "in the spring and summer when the bears are active," and conducted "reclamation and reseeding of the site," according to Chevron's background on the project. What the ad fails to mention is that these actions were actually required as pre-conditions before drilling could begin.

Chuck Jonkel, an independent grizzly researcher and a faculty affiliate of the Environmental Studies Program at the University of Montana in Missoula, said Chevron's drilling project and others like it are "very clearly not beneficial" to grizzlies and constitute "almost a violation of the park when you're that close — [Chevron] knows that." Chevron's current proposal to drill an oil well just ten air miles from the park boundary begs the question of whether the company really does care about this endangered species.

THE SINCERITY of Chevron's "People Do" advertising is ultimately undermined by the company's environmental record. In 1988, the company paid a $1.5 million fine, the highest civil penalty ever levied at the time, for 880 violations of the Clean Water Act at its Southern California El Segundo refinery, considered to be the second-largest point source of pollution in Santa Monica Bay. That same year, the state Regional Water Quality Control Board ordered an $86 million cleanup of unrelated petrochemical groundwater pollution at the complex. Chevron is also a defendant in two suits for violations of the federal Clean Water Act, and is facing charges by the Environmental Protection Agency for releases of benzene, a potent carcinogen, in violation of the Clean Air Act.

Although the company has established environmental risk evaluation and management programs, says it has "cut hazardous waste disposal by 60 percent since 1986" and has initiated an annual environmental reporting process to stockholders, it is also clear why it has established a $540 million reserve for "future environmental cleanups at certain U.S. facilities."

Last year the company spent more that half that amount, $356 million, for "corrective action at various operating facilities and waste disposal sites" which resulted from, among other factors, "accidental leaks and spills." In 1988, the company incurred "environmental charges" of $145 million for cleanup programs at its service stations, refineries, chemical plants and hazardous waste sites.

Contrary to Chevron's assertion that it is "one of the industry's most environmentally responsible companies," Tom Van Dyck, vice president of social research at Progressive Asset Management, an investment consulting firm in Oakland that evaluates companies' environmental records, among other factors, when making recommendations to clients, said, "I wouldn't say they're the best."

He criticized Chevron's poor environmental record in California, its uranium mining operations and its lack of a comprehensive alternative energy program. He summarized his research of Chevron by saying "everything they are doing is a result of prodding." The company, he said, needs to "demonstrate its commitment [to the environment] by showing commitment, not with these butterfly ads."

While the "People Do" ads are meant to convey the impression that "Chevron cares," according to David Soblin of J. Walter Thompson, the company's advertising firm, others in the ad industry see the campaign differently. Herbert Chao Gunther, executive director of the Public Media Center, said, "The ads are a selective presentation of the facts with a lack of context.... The ads do misrepresent the situation by implying that Chevron is doing all of the mitigation voluntarily. The question is whether they are doing enough."

ONE OF THE principal concerns of conservationists is that Chevron has spent far more money advertising its conservation efforts than it has on the actual programs. "Chevron has spent umpteen times as much on commercials as doing good things for foxes or butterflies," said Ted Murphy, a wildlife biologist at California State University, Bakersfield.

Estimates of the cost of the "People Do" campaign have ranged from $5 million to $10 million annually, about 10 to 20 percent of Chevron's yearly $50 million advertising budget and only a fraction of its 1989 revenues of $32 billion. Neither the company nor J. Walter Thompson will reveal the total costs.

As examples of the widely varying project expenses, the El Segundo Blue butterfly program costs Chevron $5,000 a year to pay for a biologist to monitor the population and plant coastal buckwheat.

The expense of the initial artificial kit fox dens was estimated by the *Bakersfield Californian* in 1986 at $1,000 each. Dick Anderson, a biologist studying the kit fox for the California Energy Commission, said the costs may vary between several hundred and several thousand dollars, depending on the den design and site, but most of that expense is in the operating time for a backhoe operator to dig the hole for the artificial den.

The cost of restoration of the Swift Current well site in Montana has been estimated at between $200,000 and $500,000 by Bureau of Land Management land-use specialist Gary Slagle. The expense of water treatment at Richmond refinery is part of normal plant operations and therefore internalized.

In comparison, the filming and production of on-location, 30-second advertisements such as those in the "People Do" campaign can cost as much as $200,000 or more each. The fees for the artists' production of the nine print ads were between $5,000 and $10,000 apiece, according to confidential sources in the advertising and commercial illustration fields.

Even if Chevron spent $5,000 per artificial kit fox den, an unlikely sum, the cost of its approximately ten dens would be only a quarter of the production costs of the television advertisement for that project. The $5,000 spent annually on the butterfly is only one-fortieth of the expense of producing the TV ad.

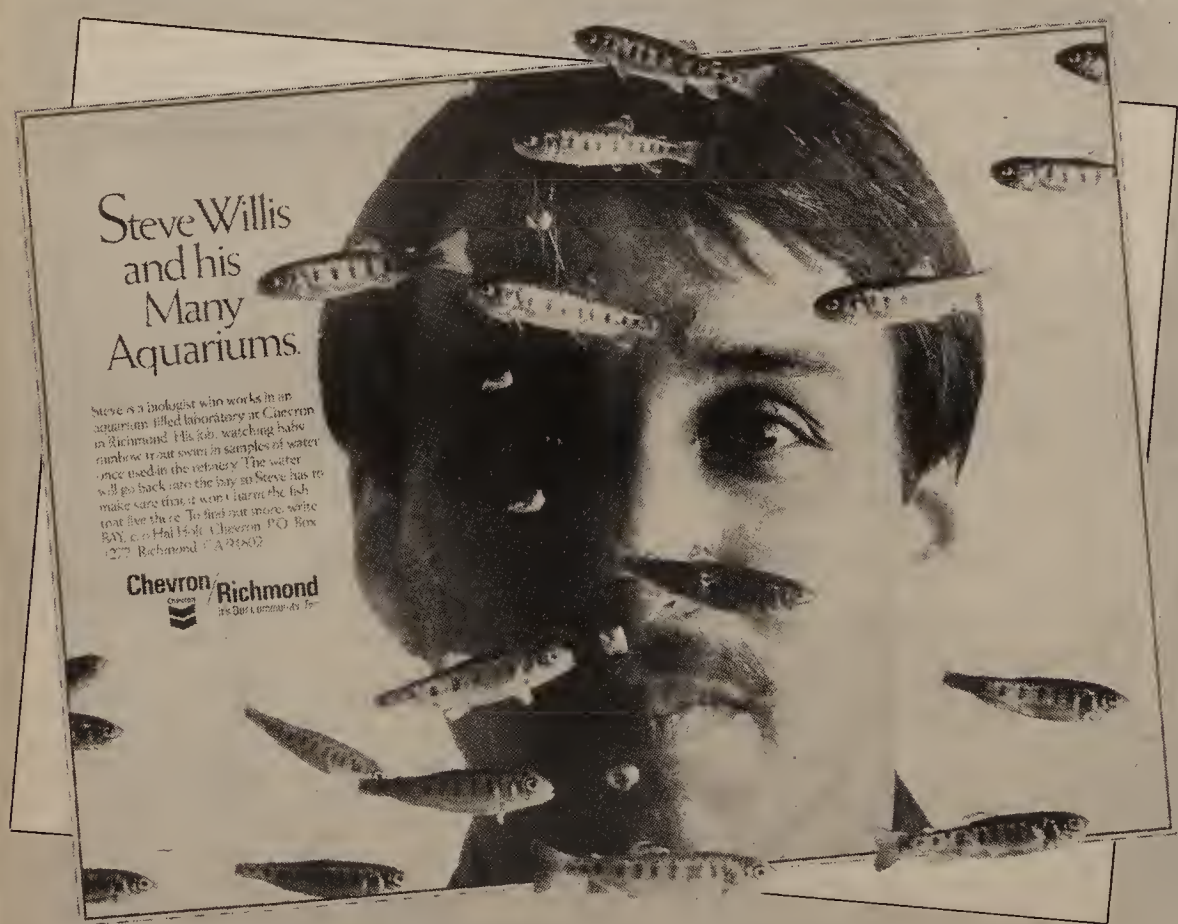
Production costs, however, are only one factor in the expense of advertising. In San Francisco, broadcasting a 30-second ad shown during prime time on a network station averages $8,800; air costs in Los Angeles are two to three times San Francisco's. The ads are also being run in statewide California markets, Washington, DC, Texas and Louisiana. Full-page color print ads in glossy conservation magazines range from $6,000 to $30,000 each and are even higher for national newsweeklies.

Chevron's manager of corporate advertising, Dan Johnson, while refusing to discuss specific costs, admitted that on the El Segundo butterfly project, the expense of advertising "probably exceeded the cost on an annual basis of what is spent on that project." He tempered this observation by claiming that capital expenditures, personnel time and other expenses increased the total cost of the "People Do" projects.

Chevron has recently introduced a new "People Do" ad about wetland restoration near its Mississippi refinery which has all of the questionable characteristics of the rest of the campaign. As we enter the "Decade of the Environment," Chevron's public reputation will not be judged by its flashy advertising or by how much money it makes — most people do not own Chevron stock — but by its actions, much as Exxon is remember for the *Valdez* oil spill disaster and not for its corporate earnings.

Chevron will ultimately be evaluated by its sincerity in protecting the environment and insuring public health and safety. If it continues to fall short in these efforts, kit fox and butterfly ads, no matter how clever or attractive, will not save the company's reputation. ■

Hillary Hansen contributed to this report. Justin Lowe is a San Francisco journalist and editor whose work regularly appears in Earth Island Journal.



Richmond's not-so-good neighbor

AT THE BEGINNING of "Earth Month" in April, Jesse Jackson toured a half-dozen inner-city and industrial areas around the country. There, he discovered conditions that minority community residents and activists have known about and lived with for years: abandoned hazardous waste dumps, appalling air pollution, dangerous waste incinerators and insidious industrial pollution.

In Richmond, Jackson was introduced to the continuing battle of the West County Toxics Coalition to rein in the prodigious toxic emissions from Chevron's immense petrochemical complex. WCTC offered a very different picture of Chevron's presence in Richmond than Jackson would have received from the "People Do" campaign or a localized version, the "Chevron/Richmond, It's our Community Too" campaign.

For three years, since first approached by WCTC, Chevron refused to negotiate with the mostly minority residents of the area about the environmental, health and safety effects of the 200,000 to 300,000 pounds of toxic pollutants released into the air each year from its refinery and chemical plant (the largest source of industrial air pollution in the Bay Area). In May, the company announced a proposed $1 billion expansion of its petrochemical refinery and finally agreed to consider negotiation with Richmond residents.

Citizens for a Better Environment has been instrumental in the continuing campaign to reform Chevron's air and water pollution practices. It has researched, negotiated and litigated against the company to improve its performance, but when Chevron began violating its water pollution discharge permit more than a year ago, CBE did not have the resources to take the company to court. Nor, apparently, was the Regional Water Quality Control Board, the agency responsible for monitoring Bay water pollution, inclined to exercise the full range of available enforcement actions, from regulatory enforcement and fines to civil prosecution.

Chevron's water permit is unique in San Francisco Bay because it requires the company to test its effluent on rainbow trout fingerlings rather than the stickleback fish or fathead minnows used by other polluters. The latter species are considered by conservationists to be hardier, and therefore less reliable, indicator species than the trout. Hence, the "Steve Willis and His Many Aquariums" advertisements.

The so-called 96-hour flow-through bioassay evaluates the quality of a polluter's wastewater by monitoring its effects on fish in a holding tank. A mortality rate of as high as 50 percent, over the weekly four-day testing period, is permitted.

In May 1989, Chevron began to fail tests of wastewater discharged from its Richmond refinery. The company successfully passed its tests in June and July, but starting again in August and continuing until February, it consistently failed, sometimes in as many as six out of six tests that were run continuously.

Instead of fining Chevron for its ongoing violations, the RWQCB simply required additional monitoring and testing of the effluent. Board representatives said they felt Chevron was making an effort to determine the source of the problem and correct it. Additionally, there was no evidence of significantly increased mortality in the sticklebacks that were run in side-by-side tests with the trout in the same effluent.

Although Chevron's ads claim "the water won't harm the fish that live [in the Bay]" when it leaves the plant, they are not completely accurate. What the bioassay indicates is only that rainbow trout can survive in the effluent for four days with a less than 50 percent mortality rate. It cannot accurately predict the long-term, chronic effects of wastewater dumping in the Bay.

Jeff Krag, a spokesperson for Chevron's Richmond refinery, said the company responded adequately to the pollution violation and did everything it could to comply with its permit conditions. Krag said the company attempted to withdraw the wastewater ad and he admitted, "of course there's a contradiction" running the ad while failing the tests.

Chevron's recent first steps toward becoming a "good neighbor" in Richmond have been greeted with cautious optimism by community leaders. The company still has a long way to go, however, toward meeting the concerns of area residents.

WCTC and CBE have identified "priority issues" they want Chevron to negotiate on as it develops plans for its $1 billion refinery expansion. They include the reduction of hazardous waste production and routine toxic emission and the establishment of "an independent fund for environmental health improvement in the community," financed by an annual contribution from Chevron equivalent to 1 percent of new investment in the plant.

Do poor minority people expect large corporations that pollute the environment to care about their health and safety? People do. – *J.L.*

(Monty Worth contributed to this report.)

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From NIMBY to NOPE

A new network of anti-toxics activists is fighting polluters in communities across the country — and often winning. Its banner has changed from Not In My Back Yard to Not On Planet Earth

By Fred Setterberg and Lonny Shavelson

ACROSS THE United States, thousands of contaminated communities are now linking up to create a vast network of anti-toxics activists who are battling polluters — and often beating them — on every toxic front.

Members of this burgeoning anti-toxics movement may not see themselves as environmentalists. Most don't give a hoot about the endangered spotted owl. And they are as likely to join the National Rifle Association as the Sierra Club. These citizens have not been motivated by global warming theories or threats to faraway tropical rainforests. They have been pushed into activism by something closer to home: direct and damaging confrontation with the poisonous by-products of industry and agriculture in their own backyards.

The residents of Yellow Creek, Kentucky, weren't thinking about building a green movement when they organized against a tannery contaminating their water with hundreds of toxic chemicals. Confronting high rates of cancer, birth defects and miscarriages, they were fighting for their own health and safety.

When the people in Toone, Tennessee, suffered years of depression and fatigue, only to find chloroform in their water supply at levels equaling a daily sedative, they didn't send in their tax-deductible donations to the Environmental Defense Fund. They sued the company that poisoned their water — and made sure they got a fresh supply.

In Morgan City, Louisiana, people have been doing battle against the industrial pollution they blame for their town's epidemic of rare childhood brain tumors

Today, more than 6,000 local anti-toxics organizations have joined together under the banner of the Arlington, Virginia-based Citizen's Clearinghouse for Hazardous Wastes — one of several national organizations linking formerly isolated community groups to promote informational and tactical collaborations. As people in today's growing roster of contaminated communities realize they are not alone, the old cry of NIMBY — Not In My Backyard — has changed to NIABY — Not In Anyone's Backyard.

Many in the movement are going even further. In a recent Washington, D.C. meeting between grassroots anti-toxics groups and EPA Director William Reilly, 68-year-old Martha Bailey of Newton, N.H., explained: "This is a new generation coming up. You've heard of the NIMBYs, but now you're going to face the NOPEs — Not on Planet Earth."

It's not that NIMBY has been ineffective. In Illinois alone, permits were issued for the development of 69 hazardous waste dumps since 1981; local NIMBY groups have stopped every one of them. NIMBY groups have been so successful that the toxic waste industry has had to come up with some desperate plans of its own.

GUMBY — Gotta Use Many Backyards — is the industry tactic of seeking permits for a toxic waste dump in several places at once, searching for the point of least resistance. To avoid the NIMBYists, a study was commissioned to find out which communities were least likely to resist a hazardous waste site.

The study, by Carrell Associates of Los Angeles, came up with the obvious advice: Place dumps "where people don't find them so offensive."

According to Carrell, people are less resistant to a toxic-waste site near their homes if they are Republican, blue-collar, Catholic, low-income, of conservative opinions (defined as "free market orientation"), above middle age and living in small communities. In sum, the report suggests that toxic waste sites be placed in areas where people are "not concerned with issues." According to Will Collete, an organizer for Citizen's Clearinghouse, this study shows that "the real reason a neighborhood gets a toxic waste dump is because a consulting firm says they are too stupid to resist."

But apparently, it is becoming hard to find a community that is "not concerned with issues." Browning Ferris Industries, the nation's second-largest waste company, typically applies for permits at ten different sites in hopes of getting approval for a single one.

With the GUMBY approach having limited success against a rising tide of community activists, the industry has turned to SLAPPs — Strategic Lawsuits Against Public Participation. In Peerland, Texas, Irene Mansfield was SLAPPed with a $5 million libel suit when she referred to a waste disposal site as a "dump." Her husband was sued for "failure to control his wife."

The company agreed to withdraw the lawsuit only if Mansfield's local NIMBY group would relent in its opposition to their disposal site. But the SLAPP backfired when the citizens of Peerland rallied around the NIMBY group in what was now a battle for free speech as well as a non-toxic neighborhood. Today, more than 150 SLAPPs have been used in attempts to stop NIMBY groups.

But the SLAPPs haven't stopped the grassroots anti-toxics movement from spinning its intricate web of cross-country alliances. In 1983, Patty Wallace heard about a "recycling plant" planned by Pyrochem for the nearby town of Louisa, Kentucky. Wondering why Louisa, population 2,000, needed a recycling plant, Wallace found that "recycling plant" was Pyrochem's term for a hazardous waste incinerator. After burning the hazardous wastes, Pyrochem planned to recycle the incinerator ash for road-building materials throughout Kentucky.

It took Wallace and 75 community members five years, but they stopped Pyrochem. Shortly after their victory, Wallace heard on television that Mason County, West Virginia was about to get a recycling plant — courtesy of Pyrochem. "My ears perked up," she recalls. "Once you learn about stuff like this, you can't just forget it." Two days later, Wallace hit the road for West Virginia. With her help, it took only 30 days to NIMBY Pyrochem out of Mason County. Then, when the residents of Mason County heard about a similar recycling plant planned for Nova, Ohio, they rushed off to help. Upon arriving in this rural township of 400 people, they met representatives of neighborhood anti-toxics groups from nine other states who had also come to Nova's aid.

AS FAR as industry is concerned, NIMBY groups are simply selfish obstructionists, unwilling to shoulder the responsibilities of citizenship in the waste-laden petrochemical age. But it is the waste industry's own practices that spread increased concern about toxic waste throughout the country.

Before the 1970s, hazardous wastes aroused little public or governmental concern. The waste industry set its own safety standards. But according to a report prepared for the California Waste Management Board, more than 90 percent of hazardous waste was disposed of in a manner actually or potentially harmful to the environment.

Today, due to 1,700 environmental catastrophes we now call Superfund Sites — and "less dangerous" contamination problems in thousands of other locations — the powerful $80 billion-a-year waste industry is facing intense public scrutiny and growing pressure to clean up its act. Of course, the money and lobbying power of the waste industry dwarfs the resources of the grassroots anti-toxics movement. But as these local anti-toxics groups expand their national alliance, they are posing a very serious threat to the waste industry.

Over the years, Cecos International, the hazardous-waste branch of the mega-waste company Browning-Ferris Industries, based in West Houston, Texas, has learned just how tough the anti-toxics movement can be. Now headed by ex-EPA chief William Ruckelshaus, Browning-Ferris is fighting civil and criminal charges for permit violations at its existing hazardous-waste sites. And the company's record has aroused the concern of NIMBY groups across the country, who have linked up to block their new waste-site applications. This spring, after years of trying, Browning-Ferris will finally open a new toxic-waste disposal plant — in Last Chance, Colorado. ■

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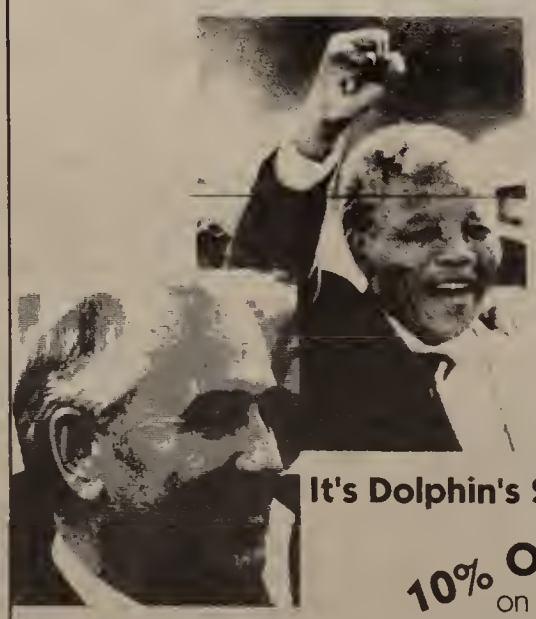

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GUARDIAN PHOTO BY GARY WAGNER

Highland Hospital's medical director, Floyd Huen: "There is really no option but to move toward universal coverage."

Report from the front

As the casualties of the state's health-care crisis threaten to overwhelm Highland Hospital, its medical director has been leading the battle for reform

By Theodore Spencer

LOOKING OUT from the pitcher's mound at the full bleachers of Candlestick Park and preparing to throw the ceremonial opening pitch that would restart the quake-shattered 1989 World Series, Floyd Huen felt slightly out of place.

He had been selected for the first pitch by the Giants and the A's, as one of ten Bay Area residents that had made a difference in putting the shattered community back together after the earthquake. As medical director of Alameda County's Highland General Hospital, Huen represented a staff that had worked tirelessly to save victims of the collapsed Nimitz Freeway.

The attention of 62,000 people was a bit unnerving — Huen is used to getting things done behind the scenes.

But among health professionals, Huen is well-known as a state and local leader. He has also made a name for himself as an activist, through his work for universal health coverage and other progressive causes.

As one of the founders of the Alameda County-based Vote Health Coalition and of the state-wide Health Access Coalition, Huen has played a major role in virtually all of the progressive local and state health activism in the last five years.

Dorothy Graham, co-director of the Alameda Health Consortium, says, "Floyd is a completely remarkable person. He has been the instigator of most of the organizations around the state that are trying to promote health care, not just locally, but at all levels."

In a recent interview with the Bay Guardian, Huen talked about how the health-care crisis looks from where he sits, as the person in charge of medical care in a struggling public hospital.

"The number one health-care problem in Alameda County" he declares, "remains the uninsured and underinsured population." Huen sees that population every day — those are the people who come to Highland, which, as a county-run facility, provides "care of last resort." "Private hospitals," Huen explains, "do not have to take all patients like we do."

But recently Highland, too, has had to close the doors on some patients, when the emergency room is just too full to take any more. And things will probably get worse: The hospital faces a possible budget cut of between $5 and $7 million come Aug. 15th, as a result of a $45 million county deficit. Meanwhile, more and more people need its services: "There's a growing number of people," Huen says, "that are not covered [by health insurance] at all, or covered very little — a quarter million uninsured and about the same amount of underinsured, including people in Medi-Cal and health care plans that provide minimum benefits."

Sitting in his book-lined office at Highland, with one leg casually draped over the arm of his chair and one hand intermittently brushing black hair out of his dark eyes, Huen described these problems with the relaxed certainty of a man accustomed to overcoming seemingly insurmountable obstacles.

ONE OF his strongest messages is political: "I would say that the major, immediate problem for the county is the state, and within that, the governor is clearly the main culprit. He has probably been the least supportive governor from the point of view of public health care of any governor in California history. We at Highland feel, and I think our Board of Supervisors would agree, that the next administration, no matter who it is, will be better.

"Really, it's been Neanderthal — the lack of compassion and the lack of response to the current problems by the Deukmejian administration has been overwhelming."

In such a political climate, the public county hospital is a breed threatened with extinction — only half of California's counties are still operating their own facilities.

But Huen is not the kind of person who quietly accepts such a fate. His reason for becoming a doctor in the first place, he says, was "as a service to my own community, as opposed to a way to get a Mercedes Benz."

A strong sense of duty and of community are evident in the 43-year-old Huen. Born in mainland China, he moved with his family to the Bay Area when he was two. An East Bay resident ever since — he graduated from both Berkeley High School and the University of California at Berkeley — Huen feels a strong debt to the community that raised and educated him.

"I think from my parents I got the pride in my ancestry and work ethic," Huen said. "The 'put your nose to the grindstone and get a good education' ideal that is very strong in the Chinese culture. I think that the service aspect probably comes from being raised as an honest person and acknowledging what is real."

THE REALITIES of being a doctor today pushed Huen to activism. When Highland's emergency room is full, for example, and is forced to turn patients away, "within twelve hours," Huen says, private hospitals "become inundated by ambulance traffic — patients we normally see — to their emergency departments. They are not really equipped to handle that kind of volume.

"So the private hospitals certainly understand the role that Highland plays within the system." Many private hospitals, too, are in a financial bind because of the rising costs of care and increasing numbers of patients who can't afford it.

In addition to his work in Vote Health and Health Access, Huen has also helped organize Alameda County's private hospitals, together with Highland, in an East Bay Hospitals Conference, a forum for discussing common issues. "I think it has been successful," says Huen, "in convincing the health-care providers in the East Bay that we are all in the same boat."

THE CRISIS IN NUMBERS

- Approximately one fifth of California's population, or six million people, are currently without any form of health insurance. That includes two million children.
- Between 1979 and 1986, the number of uninsured people in the state rose 47 percent.
- Of that six million, roughly 80 percent have jobs, but their employers offer coverage that is too expensive or offer none at all.
- For employers, the cost of offering any health coverage at all is rising at a rate of 20 percent a year.
- Californians spend, on the average, between $2,000 and $2,500 annually on health insurance.
- California ranks 14th among the states in infant mortality, despite having the highest per capita income.

'It's been Neanderthal — the lack of compassion and the lack of response to the current problems by the Deukmejian administration has been overwhelming.'

—Floyd Huen

In the generally acknowledged crisis in health-care funding, Huen has become a leading advocate for what some see as a radical solution: "I think voters are going to see, as we go through this crisis in the next couple of years," he says, "that the only solution is a Canadian-style plan. For those 250,000 people in Alameda County [without adequate health coverage], and the six million statewide, there is really no option but to move toward universal coverage."

The plan Huen advocates — promoted by Health Access and incorporated in a bill Senator Nick Petris (D-East Bay) has introduced in the Legislature — would provide health coverage to everyone, regardless of income, and would eliminate health-insurance companies by making the government the insurer. He explains that it would be virtually the same as extending Medicare or Medi-Cal coverage to everyone.

But the Petris bill is only one of eight competing health-care proposals currently before the Legislature. Huen, Vote Health and Health Access are expecting big fights from the insurance industry and the American Medical Association on the universal-health-care issue. Made up of fee-for-service physicians (who charge for each visit, rather than working on salary, as doctors in public health or health maintenance organizations do), the AMA has been carrying the ball in opposing universal health care. But some hospital administrators are getting on the bandwagon. "Healthy hospitals like Alta Bates, Merritt and Providence," Huen says, "would do very well under a Canadian-style plan. They would have a global budget, they would receive insured funding and, as a result, they would be stabilized instead of going through crisis. So I'm confident that with all entities working together, we could come up with a solution that will meet everybody's needs."

But, Huen points out, he's fighting on several fronts at once. While working toward the long-term goal of universal health coverage, "meanwhile, there are important immediate issues, like this year's budget and the county health-care crisis. So we can't just say, 'well, the only solution is a long-term reform and therefore we're not going to work on it right now.' The reality is that, come Aug. 1st, we still have to take care of patients at Highland. The 250,000 people in Alameda County that are uninsured will continue to come to us for care.

"So we cannot drop these more immediate problems to work on the larger solution." ■

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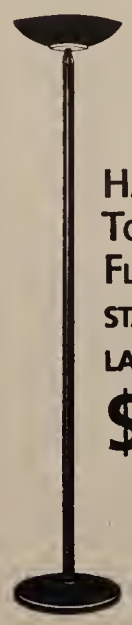

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COMMENTARY

Accent on diversity

By Andrew Lam

MY FATHER, for want of a better job, tried to correct his Vietnamese-accented English. In the shower he often bellowed "Shinatown. . .Shinatown."

At a Chinese restaurant, the friendly waiter told me to take the table to the "night."

And a Hispanic friend, when asked whether he was an American, answered with an emphatic "Jest."

Many immigrants in America grow resigned to a simple fact: that it is far harder to bend their tongues and twist their vowels to accommodate the demanding American ear than to assimilate in other ways. My father, even after earning an MBA degree, still cannot scrub the "sh" out of his "Shinatown."

But should we have to live with institutionalized bias against those with foreign accents?

In the recent case of *Manuel T. Fragante vs. City of Honolulu,* the 9th U.S. Circuit Court of Appeals was asked to consider this matter of accents. Fragante, a Filipino immigrant, had scored the highest of 721 applicants on a civil service exam. The problem was that the job in question required "an ability to communicate orally." So Fragante was out of luck. The court agreed that Manuel Fragante's accent had a "deleterious effect," and that his civil rights were not violated by his being turned down for a job that required "public-speaking skills."

Knowing my father, I can imagine Fragante's disappointment, and maybe also a bit of self-contempt. It's not lack of qualifications (Fragante's interviewers admitted that he was overqualified), but his darn thick accent that denied him a job — a chance at a better America.

But how deleterious can an accent be for the position of clerk at the Department of Motor Vehicles — the job Fragante sought? Fragante had admitted in court that he had a strong accent, but that's not the same as being unable to speak the language. And after all, he did not apply to be a counselor on a suicide hot line or the operator for 911. (To be fair, someone with a heavy accent in such a crucial position might pose a serious danger.)

MANUEL FRAGANTE'S tongue gives his foreignness away, pronouncing him unalterably alien and exotic — and, in some situations, unemployable. But it is America that loses when it ignores the talents of its people, like Fragante, who have foreign accents.

"We open our mouths and Americans turn a deaf ear," my uncle, a well-educated man from Vietnam who became unemployed in America, often complained. Many educated immigrants end up working menial jobs or are forced to stay in family-run businesses.

"If you have an accent," a third-generation Japanese American once warned me in high school, "then people will assume that you come from a different world." An accent spells mystery, untrustworthiness — it is the sound of the outsider who has different values and ethics.

In the privacy of our home my father advises: "Learn English; speak it fluently and flawlessly. I could move up higher at my bank if I didn't have this heavy accent."

America wants to standardize everything. Nonstandard-sounding people like my parents and Fragante are beside the point. Employers can now simply deny a person a job by citing *Fragante vs. City of Honolulu.* "It's not your yellow skin or your slanted eyes," the interviewers can tell us, "but it's that funny, throaty way you say Shinatown. We need English speakers, guy. It's a public-speaking job. Sorry!"

Some humiliated immigrants lose self-esteem and give up — heads hang low, defeatism settles in. My father never found a satisfying job.

America. It teaches humility, destroys pride, fails to recognize talents even while it offers a new life and a new identity. It's all part of the immigrant's contract, we know that.

But America also exacts ridiculous conformity. Speak like Connie Chung, you're OK. Talk like Manuel Fragante, and you can expect to drive a bus.

LET'S RIDE the bus then — the bus headed downtown in San Francisco — to find the real America. The Filipino boys who talk to each other with a black ghetto accent, the Hispanics who make hand signs to each other, the new Southeast Asian refugees who keep their silence, the Chinese women who speak Cantonese, the black kids speaking in rap — these are the faces and the voices of America.

As the demographic curves for Hispanics and Asians continue upward, some corporations, ahead of the rest, boast of programs to "celebrate diversity" and understand cultural differences within America's new workforce.

At small gatherings, however, friends working in Silicon Valley complain that it is hard for them to move up to managerial positions that involve speaking in public.

GUARDIAN GRAPHIC BY LLOYD DANGLE

"Perhaps they'll never be fair," laments one friend with a Ph.D. from an Ivy League school. He said he had reached his "glass ceiling" — though another claimed that having an accent helped his romantic life. "American girls love my Vietnamese-French accent," he says. "Sometimes," he adds, "when a woman at a singles' bar makes fun of my indelible tongue, I lick her ear."

One day soon, America's ear will be titillated with a wider spectrum of voices. In the prophetic, futuristic *Blade Runner,* I heard the street language of Los Angeles. It is an American language filled with Chinese and Spanish vocabularies and intonations — the music of today's San Francisco bus.

Twenty years from now, Bobby Smith will sue the City and County of San Francisco because it denies him a clerical job at the DMV because he is not bilingual. "Smith's lack of sensitivity toward another's culture," the court will decide, "clearly marks him as the lesser candidate for a public-speaking job."

And the answer to whether we are all Americans will, by then, be an overwhelming "Jest."

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THE SAN FRANCISCO BAY
GUARDIAN

THE BEST OF SAN FRANCISCO & THE BAY AREA

Marty McLaughlin with the Best Martini: See page 69.

ALL BEST OF PHOTOGRAPHY *(except as noted)* BY LORI EANES

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GUARDIAN

THE BEST OF SAN FRANCISCO & THE BAY AREA

ADMITTEDLY, the concept of "best" is hard to pin down. When we talk about the best CD store or the best alternative performance space, sometimes we go by the numbers ("the most," "the biggest"). But often we have to take into account the intangibles, things like how we think and feel about what we're designating as "the best." That's why friendly (and not so) discussion about "the best" can be so exasperating — and so fun.

It is in this spirit of healthy debate that we present the Bay Guardian's 17th annual salute to the best of San Francisco and the Bay Area. The give-and-take process of selecting the best in 88 categories was exhausting, involving months of research by a diverse crew of writers and reporters. But along the way we learned a lot about the Bay Area that we hadn't known before. Our search for "Best Ofs" also reaffirmed what we'd always known: The range and quality of fun, useful, worthy and interesting places, people (see our "Local Heroes" section), things and issues we found could only coexist here.

Seventeen years ago, Esquire *magazine asked us to compile a list of San Francisco's "bests" for a special "Best of America" issue. That was where it all began — for us and for the legions of publications across the country that adopted the idea, and used it to create their own dialogue with the cities they serve. In 1990, our "Best Ofs" are bigger than ever, including our ever-surprising second-annual reader poll, proving that even after 17 years, the Bay Area's diversity and ever-changing nature still provides plenty of new superlatives.*

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Attitude-free dancing and cool tunes make the Covered Wagon our pick for Best SOMA Dance Club.

BEST '70S CLUB

NOW THAT it's far enough removed in memory, nostalgia buffs have discovered a new era to relive — the '70s. Who would have imagined? Not that the decade was inherently bad; it's just that the '80s seemed to be all about denying the '70s ever existed. The gym replaced the bar as the predominant social arena, and work came before pleasure as leisure time became something to feel guilty about. The Me Generation became the We Generation as more and more people looked for commitment rather than unbridled promiscuity in their relationships. Oh, they were grand, grand Reagan years.

Maybe that's why in the '90s we're ready again to embrace the hedonistic, the self-indulgent, the superficial — in short, the '70s. We can't turn back the clock, but Club 1970 at the I Beam comes pretty close to the real thing. Visually, the club offers tinsel streamers hanging in the doorway, spinning glitter-ball lights (five of them!), strobe lights and slide-projected images of albums by '70s pop icons.

Club-goers can expect to hear all their favorite '70s music, from glitter and hard rock to disco to new wave. The disc jockey plays such forgotten classics as "We are Family" by Sister Sledge, "(Do a Little Dance, Make a Little Love) Get Down Tonight" by K.C. and the Sunshine Band and "Don't Bring Me Down" by E.L.O. And who can forget "I Woke Up in Love This Morning" by the Partridge Family, "Ballroom Blitz" by Sweet or "Planet Claire" by the B-52s? The disc jockey has about 700 albums to choose from, and it seems like he does his best to get to every one of them.

Traditional '70s garb is de rigueur at Club 1970, so dig out your baggy disco hats, platform shoes and polyester-silk shirts and blouses and get ready to do the Hustle, the Bump and just plain "boogie-oogie-oogie 'til you just can't boogie no more."

I Beam, 1748 Haight, SF, 668-6023. Club 1970: Thursdays, 9 pm-2 am.

BEST SOMA DANCE CLUB

THE HIPNESS quotient of a place may change from week to week, but lately things have been hip (hopping) at the Covered Wagon Saloon. The sounds and the crowd shifts a bit from night to night, but the club likes to play danceable soul, rap, reggae and hip hop from all decades. The cover's cheap if there's a charge at all, and you don't find attitude as thick as it runs further west in SOMA. Perhaps the best thing about this place is that you see every color and sex dancing here together without feeling like you're treading on someone else's turf. And if it's too crowded at the Wagon, try the Endup. It's not as exclusively male as it once was, and the music's great. A wink and a smile may get you the discount price.

Covered Wagon Saloon, 917 Folsom, SF, 974-1585. Hours: Daily, 4:30 pm-2 am.

The High Risk Group (right) performs "New Danger" in 1800 Square Feet of Best New Offbeat Performance Space. Photo by Mia Fineman.

BEST NON-BOHEMIAN NIGHTCLUB

NO SELF-respecting boheme would be caught dead at a lingerie show, so if you're sick of long stringy hair (on men), ragged clothes and the color black, take a trip to San Francisco's "other side" and pop down a Bud at The Boathouse, out on the shores of Lake Merced. There's live music several nights a week, a lingerie show — where the "girls" come around to your table dressed in frilly things and selling raffle tickets; the prize is what they're wearing (hey guys, that's for your girlfriend, not you) — and great dirt bike races on the four television monitors. The bar does have Anchor Steam on tap, but we all know what real Americans drink.

The Boathouse, 1 Harding Park Road, SF, 681-2727.

BEST NEW OFFBEAT PERFORMING SPACE

YOU FIND it in a SOMA alley called Clementina. You pay whatever you can — and the people at the door are thrilled if you cough up $5. The offerings are sporadic here, the seating is cramped, the conditions are primitive and good luck getting anybody on the phone. But 1800 Square Feet wins our commendation as the new place taking the most chances on worthy young dance, theater and cross-breed artists. Run by the High Risk Group, a provocative dance collective that often comments on AIDS and homophobia in its work, this space is not for the faint-hearted or anyone with a bad back. For other nouveau arts mavens, it's well worth a visit.

1800 Square Feet, 719 Clementina, SF, 255-8510.

BEST RESIDENT THEATER

YES, IT'S Berkeley Repertory Theatre again. How can it not be? The Magic and Eureka are still in the process of formulating new identities under new leadership. American Conservatory Theatre is still digging out from under the earthquake, and presenting seasons of plays that veer from the marvelous to the mundane. But Berkeley Rep, under the artistic direction of Sharon Ott and her associate Tony Taccone, keeps its production standards high, its plays diverse and its acting top-notch.

There are missteps of course — Shakespeare is not this company's strong suit. But in the past year they have given us *Reckless*, an early play by *Longtime Companion* writer Craig Lucas, a sparkling rendition of G.B. Shaw's *Man and Superman*, a rip-roaring tear through Caryl Churchill's *Serious Money* and some other gems. Bursting at the seams of its ten-year-old playhouse, the company plans to spill over into a larger venue in Oakland as soon as that's feasible. In the meantime, its Addison Street theater is still one of the most attractive and rewarding places in the region to see a show.

Berkeley Repertory Theatre, 2025 Addison, Berk., 845-4700.

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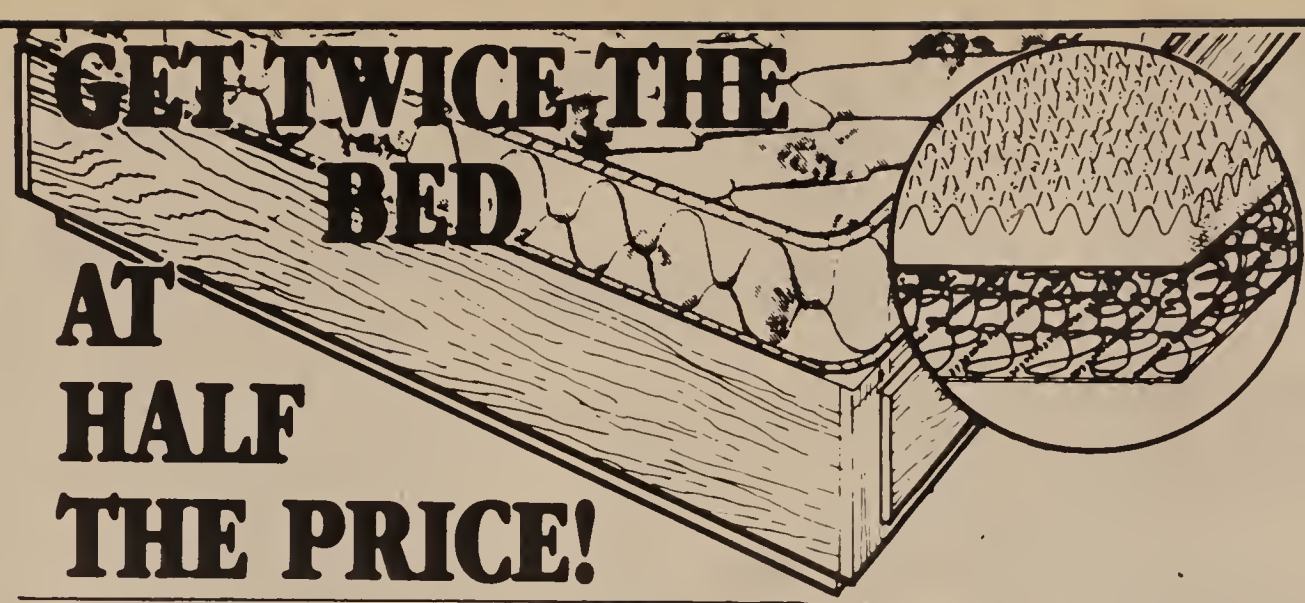

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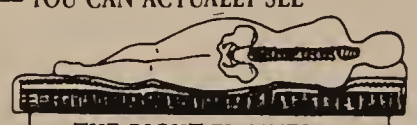

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VISA • MASTERCARD • DISCOVER

Brian Wisecarver needs that ice to stay cool in the San Francisco Ice Company's "Hall of Shame": the Best Beer Poster Collection we've seen.

continued from page 56

BEST TREND IN MOVIE-GOING

THE ROXIE has joined the York, which converted last year, in serving tea and coffee in environmentally safe, biodegradable cups. Of course it means burning your fingers or dealing with those flimsy handles that were designed to fit another life form, but if we don't suffer for ecology we won't know we're doing any good. The Castro and Kabuki still use styrofoam, but the Kabuki says its is a kind that doesn't harm the ozone layer.

Second-best trend: The old Warner Brothers cartoons at the Kabuki.

BEST BEER POSTER COLLECTION

LET'S FACE it, beer is almost ancillary when it comes to beer posters. The advertising strategy is hardly sophisticated: Photograph a scantily clad, well-endowed female holding a bottle of beer and plaster it on the walls of every liquor store in town. Beer posters are not high art, but that hasn't stopped the boys down at the San Francisco Ice Company from amassing what is probably the largest Bay Area collection of bimbos in bathing suits bearing beer.

Owner-manager Brian Wisecarver says the project has been a group effort over three years. Starting with two posters, the collection now covers a whole "Hall of Fame" — some feminists might say "Hall of Shame" — at the company's Rhode Island Street office.

"We deliver a lot of ice to liquor stores and stuff," Wisecarver said. "We even have a couple friends in the distribution business now who give us the new posters."

Wisecarver noted that there are some group shots in the collection, along with some photos of sports figures. "We don't try to be sexist or biased now; they're just beer posters," he said. But he acknowledged, "We're all a bunch of guys down here so we do like to see the pretty gals."

San Francisco Ice Company, 40 Rhode Island, SF.

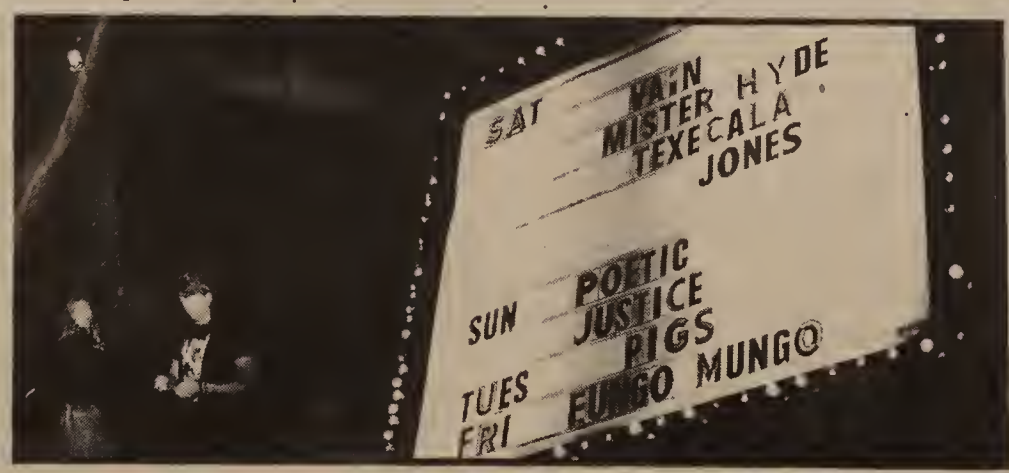
BEST DARTS BAR

"EVERY UNIVERSITY has its great pub," says Bob Johnson of the Albatross on San Pablo Avenue, "and we're Berkeley's."

If darts are what you're looking for, Johnson ain't joshing. Home to the oldest dart team in the United States, the Albatross boasts eight boards and a loyal clientele that gathers to throw darts among friends or competitively in league action on Wednesday nights. Serious darts are not new to the Albatross; Northern California league darts got its start here at the club that is also known to its regulars as "The Bird." But the friendly firelight atmosphere also welcomes newcomers to the sport: Beginner-style projectiles can be rented from the bar for a dollar, and helpful advice is readily available from either Bob or his brother, Val, both of whom keep a paternal eye over the establishment and its patrons.

If you don't want to throw sharp things at anything but a picture of George Bush, the vintage jazz and classical music played here set a nice mood for a game of chess, checkers or backgammon on one of the numerous sets available for free use. The Albatross offers a good selection of draft and bottled beers as well as red and white wine.

The Albatross, 1822 San Pablo, Berk., 849-4714. Hours: Daily, 8 pm-2 am.



Just a few of the bizarro bands that grace the marquee of the Stone, our pick for Best Club For Booking Interestingly Named Bands.

BEST CLUBS FOR BOOKING INTEREST-INGLY NAMED BANDS

IT SEEMS the days when rockers took satanism seriously have passed. Ozzy's out of style, and no one else is biting the heads off bats. But two Bay Area clubs manage to keep the heavy metal torch aglow — both the Stone and Omni book bands with names that would scare any normal bat into hibernation for decades.

The best bookings for a zealous parent to keep a mindful eye on are at these two closely related clubs, although many of the bands' names are subtle enough to fool the average Helmsian. Thrashers go for names with that smack of destruction and industrialized torment, while funk bands like to laugh at rock with bawdy, somewhat intelligent postmodern plays on words and themes. It's left to alternative rock groups to use names with that "fuck-it-all" feel to them.

The Stone's sporting some of the best this month, with alternative rockers M.D.C. (More Dead Cops) jamming alongside The Fuckups, No Alternative and No Use For a Name on Sun., July 29th, and Sick of it All stretching it out with Killing Time on Wed., July 25th.

The Stone, 412 Broadway, SF, 547-1954 and Omni, Shattuck at 48th St., Oakl., 428-1470.

continued next page

Friendly talker William Turnbull has a cheap drink in Bouncers, the Best Real Bar in the Bay Area.

continued from previous page

BEST REAL BAR

DON'T BE put off by the skanky facade or for-lease signs out front: Bouncers is the place. You won't find any ferns growing here, nor any sumptuous cushioned chairs to rest your weary butt on. Some people would call this place a dump. Others know it's a real bar: The drinks are cheap and the talk is friendly. In fact, you're likely to have a friendly talker buy you a cheap drink.

Bouncers also has all the best junk on its wall, dating back to the days when it used to be the haunt of longshoremen. Now they take all kinds here — condo yups from next door mix with bums from down the alley, factory workers, tourists, debutantes — you name it. There's even live, steamy blues Wednesday through Sunday.

Bouncers, 64 Townsend, SF, 397-2480. Hours: Sun.-Tues., 6 am-9 pm; Wed.-Sat., 6-2 am.

BEST SEAT IN THE HOUSE

SEEING A live performance demands a seat where the view is close enough to mentally make love to the performers, yet far enough away that you don't have to crane your neck to take in the whole show. At Davies Symphony Hall, sitting at the side terrace (orchestra left) lands you directly behind the pianist, where the sound is best and you can see the fingers flying. In the center terrace you're directly in front of the conductor — you can practically read the orchestra's music.

The last row of the orchestra center is the catbird's seat at the San Francisco Opera House. The row is elevated, so you can see over everyone's head, and it's cheaper than the dress circle and grand tier. If you're bold, you can buy standing-room tickets and stand behind the dress circle, wait for some bored opera fan to leave and con him out of his or her ticket stub, ensuring a great view of the opera spectacle.

Another great last row is in the Palace of Fine Arts. The sound booths shorten this one, so you'll never end up on the extreme right or left in this wide but shallow performance space.

For the last few performances of Berkeley's Shakespeare in the Park at John Hinkel Park, it's best to take the tiered festival seating, where the risers ensure an unblocked view of the stage. Bring a pillow or rent one of the mini-chairs available at the park.

If you really want to get close to your favorite star at Berkeley's Greek Theater, buy general admission tickets and get there as early as possible. When the doors open, head for the first five rows and you'll be close enough to see the beads of sweat on your idol's brow.

BEST SMOKE- AND ALCOHOL-FREE NIGHTCLUB

AS MANY in the Bay Area are discovering, smoke-stained clothes, watery eyes and public displays of drunkenness do not, necessarily, a good time make. Smoke- and alcohol-free nightclubs, although still novelties in the area, are quickly proving to many people that fun and a healthy environment are not mutually exclusive, especially if you've come to dance.

That's why Studio Brasil, which complements its healthy atmosphere with a variety of Latin dance and musical events, is our choice for best smoke- and alcohol-free nightclub. In addition to frequent performances by the bands Viva Brasil and the Brasilian Beat, Studio Brasil boasts the samba prowess of its resident dance company, the Escola Nova de Samba. The Escola performs regular floor shows, after which they invite all spectators to come out and join them as they samba the night away.

The club also offers authentic Brazilian food and drink, prepared by in-house gourmet Claudio Bebianno, who serves his exotic kibes, pasteisinhos and Batucada Nectar Monday through Friday from 11 am to 9 pm, on Saturdays from 11 am to 4 pm and during all evening activities.

Since the hours and events at Studio Brasil are flexible, it's best to call ahead to make sure it's open.

Studio Brasil, 50 Brady, SF. 863-0321.

BEST GAY AND LESBIAN BAR

ARE YOU tired of the homogenous homo-bar experience? Does gay and lesbian separatism make you question the title "Gay and Lesbian Community?" Are you straight and always find gay/lesbian bars intimidating? Did you just come out to your dad who's paying you a visit from Louisville, Kentucky, and that leather bar you like to frequent South o' Market might just send him over the edge?

Well, those separatist types can stay divided and conquered, but the rest of us can go mingle, drink, joke and/or play pool at the Cafe San Marco.

Though the median age of the clientele seems to lie somewhere between mid-20s and early 30s, the congenial atmosphere, friendly bartenders, balcony and patio make for a comfortable setting for everyone, straight or not-so.

On weekends, the post-Stonewall, post-AIDS twentysomething types clamber around the bar and pool table, saying hi to friends, checking out wardrobes and enjoying the music, which is always hip and loud. If casual banter is your thing, the patio offers a brief respite from the crowd, and the balcony is perfect for watching the hurly-burly Castro night-life.

A cocktail here before or after dinner or a show is great, but the Cafe San Marco is the perfect primer for a night of dancing at the Box. Gays, lesbians, bisexuals and straights, unite: You've nothing to lose at all.

Cafe San Marco, 2369 Market, 861-3846. Hours: Daily, noon-2 am.

BEST MOVIE THEATER CONCESSION STAND

EVERYONE GETS the munchies in the movies, but not everyone wants to munch the same thing. Thus there can be no one place with the "best" food — just the best in different categories.

For the best Asian snacks, head for the Pagoda Palace, opposite Washington Square Park. The Palace offers action movies from Hong Kong and concessions from all over Asia: hot roasted green peas from Japan, shredded, salted squid and four kinds of beef jerky from Taiwan — hot, hot fruit, fruit and regular. Or if you prefer something sweet, try dried mango from Thailand, preserved peaches from Singapore, berry-sized sugared plums from Taiwan or ginger candy from Indonesia. Movies are subtitled in English, if you need to have car crashes and fisticuffs put in context.

For traditionalists, old standards and homemade goodies are on the menu at the York Theater. Along with the Good'n'Plenty, the Milk Duds and the fresh popcorn with real butter (or a sprinkle of brewer's yeast if you prefer), the York Theater movie-goer can munch on homemade brownies and chocolate chip cookies and the special date-walnut cookies, perfect with the York's good, strong coffee.

The more upscale film foodie, however will prefer the cafe in the Kabuki. An espresso bar, multiple mineral waters, soothing herbal teas, Soho sodas, truffles, brownies and blondies, biscotti and other cookies are in keeping with the modernity at this slick joint.

Pagoda Palace, 1741 Powell, SF, 982-3366. York Theater, 2789 24th St., SF, 282-0316. Kabuki 8 Theater, 1881 Post, SF, 931-9800.St., Oakl., 428-1470.

continued page 63

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- Chestnut Tiramisu
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The perfect spot before or after the theater - just blocks from the Kabuki

Dinner: Mon - Sat 5pm - 11:00pm
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1915 Fillmore St. San Francisco 346-1333

"You have to know the ice": Normal Walrath is the Best Ice Sculptor.

continued from page 60

BEST ICE SCULPTOR

STICK NORMAN Walrath in a refrigerated room with a chain saw and a 300-pound block of ice for a couple of hours, and he'll emerge with a lifelike masterpiece. Walrath has been turning huge blocks of ice into sea creatures, nudes and various abstractions thereof since he taught himself the craft of ice sculpture ten years ago. A regular on the Sunday brunch circuit, Walrath's pieces have graced sumptuous Sunday feasts at the Clift, Huntington and Mark Hopkins hotels. For the past three years, he has been *the* ice sculptor for Sunday brunch at the Top of the Mark.

Walrath was scolded one Sunday when he created a Batman logo to loom above some brunch fare. "They like me to stick to lobsters and tropical fish," he says. Walrath has had more artistic freedom when sculpting for private parties and clubs, like Julie's Supper Club, the Oasis, Paradise Lounge and Club Townsend. It takes him anywhere from two to three hours to saw and chisel an ice block to perfection. "You have to know the ice," says Walrath. "It can't be too cold or it will chip easily. If it's too warm, it melts." Completed ice pieces range from $175-$250, and last unrefrigerated for a few hours.

Ice Sculpture by Norman, 136 Divisadero, SF, 861-3190.

BEST MORNING DRIVE-TIME RADIO

WHAT A morning commuter needs is some friends to rebel with, to put down the boss, the butt-kissers, the decaffeinated conformists of a market economy gone bad. KMEL's Zoo Crew specializes in enlightened immaturity, in cutting up without cutting down, in obscenity without malice.

The Crew — John London, Renel, Brian Cooley and Dennis Cruz — liven up the airwaves from 6 to 10 am on weekday mornings. Standard features include their version of "You Can Touch This" (with unzipping flys providing the backbeat); the Suck Wall, where listeners complain about their bosses and sing along to Johnny Paycheck's immortal song "Take this Job and Shove it"; "Dick of the Day," where heinous public figures are castigated alongside ordinary guys who happen to have a dirty name; and Lash Wednesday, when listeners confess the awful things they've done.

London's dicknocentric jokes and penile posing are tempered by Renel's distinctly female point of view, and the morality on the show is surprisingly high. Unlike shock jocks or milder but equally narrow-minded morning comics, John London and crew are dirty but not degrading, and are never afraid to do the right thing. Listeners often phone in with something they think is cool, only to be ridiculed by the Crew.

KMEL was the first station to broadcast 2 Live Crew's "Banned in the U.S.A." The morning after its premiere, the Zoo Crew hosted a long and spirited discussion about the issues involved. The show's weak point, however, is the music: bland urban pop and soul, with an occasional lightweight rap tune du jour thrown in ("Poison" is annoyingly typical). But skip the songs, and get your daily dose of rebellion on 106.1 KMEL.

(Confidential to M. Dung: We still love ya, baby, but yow! there are so many middle-aged white-boy rockers at work, we don't need to be hearing their songs on the air! Give Don Henley a rest!)

BEST MONUMENT TO PROGRESS

IT'S UGLY, it's intrusive, it should never have been built and now it's useless — yes, folks, it's the Embarcadero Freeway. Even if they spend countless millions to fix it, who's going to want to drive on it again? Shore it up and let it stand as a monument to the sort of short-sighted, maximum-growth-oriented planning that all our major metropolitan areas once engaged in — or better yet, turn it into a park, as a monument to progress on a more human scale.

BEST CHRISTMAS CARD

"HIS NAME was Mr. Grinch," the cover of the slick, quarter-folded direct-mail flier said. "And he offered us the campaign of a lifetime."

Inside, the terse language of a tough campaign piece continued: "Grinch had heard about Campaign Performance Group. He wanted to hit Santa. And he showed us his research... stuff that'd make your eyes pop out.

"Santa's a prime target for a narrowcast direct mail message ...has some problems in the South Pole...and then there are all those people who didn't get good presents...we could pull 'em right off the voter lists.

"Then Santa came in with a counter-offer. He wanted us to hit the Grinch. And *we* had to make a decision...

"Well, it was the campaign opportunity of a lifetime. But there are some things even *we* won't do. So, we're supporting Santa for re-election... and hope you will, too.

"Re-elect Santa Claus — because you don't take chances with Christmas."

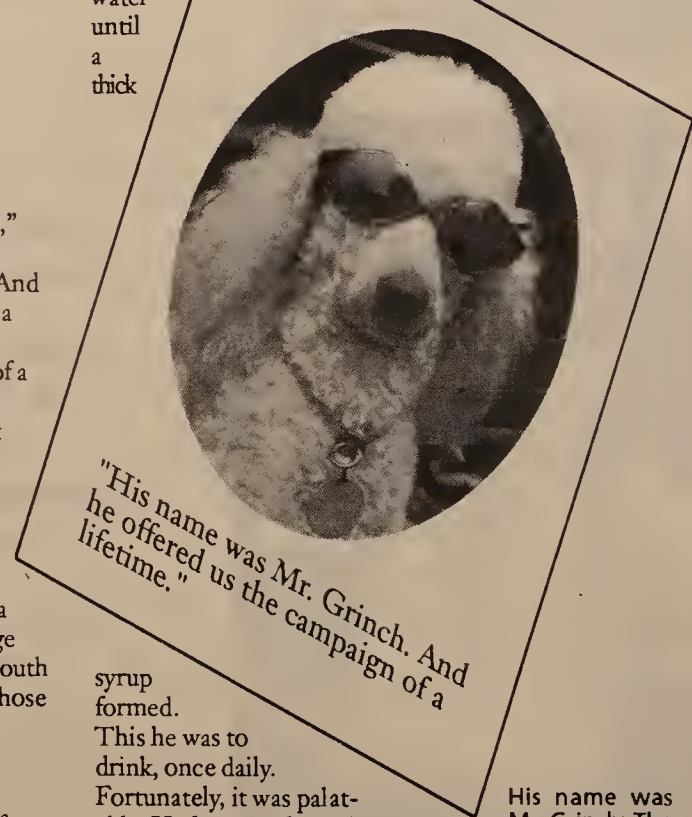
Happy Holidays from the Campaign Performance Group.

BEST DIET IN SAN FRANCISCO

THE BEST diet in San Francisco is the one that works best for you, of course. People lose and gain weight based upon their metabolisms, build, ethnic background and diet. Let's face it, we can't all appear in Evian commercials, lounging on marble stairs, self-absorbed and indifferent to those around us. But we can be at a weight that is most comfortable for us, and that keeps us healthy.

Jenny Craig, Weight Watchers, Nutri-System, Diet Ease: The companies are out there, and they're all willing to slim, shape and firm up a new you, for a price. Most of these diet companies are goal-oriented, offering support groups and counselors. They sell you sensible food, scientifically engineered to supply all the vitamins, nutrients, tastes and textures a dieting person needs.

But the best, or at least most interesting, diet we ever heard of was one prescribed to an ample friend of ours by an herbalist in Chinatown. A physician wrote out a prescription for an appetite suppressant, which came in the form of 50 or 60 pouches filled with indistinguishable leaves, herbs and powders. He was instructed to boil each bag in water until a thick syrup formed. This he was to drink, once daily. Fortunately, it was palatable. Unfortunately (or better yet, depending on how you look at it), our friend found himself overwhelmed by a strange sense of euphoria. Not only was eating not a problem, but operating heavy machinery, speaking and walking were also out of the question. He didn't lose much weight, but maintenance was easy.



His name was Mr. Grinch: The Best Christmas Card.

continued next page

BEST DRESSED
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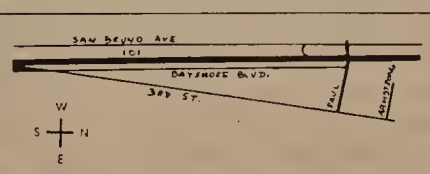

From 101 so. take paul ave exit right, follow paul to 3rd st. left on 3rd. st.left on armstrong. From 101 N. take 3rd st. exit left on armstrong past sterling truck thru chain fence.

URBAN ODDITIES

continued from previous page

BEST NEWS IN THE AIR FOR THE INNER MISSION

THE BEST Foods factory on Bryant and Mariposa closed up shop a few weeks back, and while we are sad for those who lost their jobs, we do not mourn the loss of mayonnaise mist. Mayonnaise mist? Yep, that yummy sandwich spread would somehow condense and rain down on all the unfortunate cars and really unfortunate pedestrians in the vicinity. And the smell — well, we've all been around rotten eggs. Best Foods said it was economic factors that caused the closing. On the other hand, maybe the KQED folks, slated to move in right across the street from the now-defunct factory, couldn't deal with the noxious mist coming down on their heads.

BEST SAN FRANCISCO MAGAZINE

YOU'VE GOT to be kidding.

BEST WAY TO WASTE $70 MILLION

WHEN VOTER Revolt put Prop. 103, the insurance reform initiative, on the ballot in 1988 the insurance industry decided it had to defeat the measure — and money was no object. So the insurers hired the perfect campaign manager: San Francisco consultant Clint Reilly. Reilly's record is decidedly mixed, but when it comes to spending his client's money, he's in a class by himself.

The nation's major insurance companies are no slouches at finding creative ways to charge their customers money. But Reilly puts them to shame: He not only charges a stiff consulting fee for his services, he hits his clients with a 15 percent "commission" on everything he spends on the campaign — even postage. That's right: Reilly charges you for the cost of the stamps, then he charges you another 15 percent for the privilege of letting him buy them.

When the electoral dust cleared, the insurance industry had spent $71 million — and lost. Reilly had pocketed between $7 and $10 million, and bought a new building.

Couldn't have happened to a nicer bunch of guys.

BEST BUSINESS OPPORTUNITY

WE WOULDN'T want to promote our own interests in this Best Ofs issue, but we've got a lot of hungry campers in our new building, all looking for a good, affordable place to grab lunch. We don't have a lot of money, but what we have, we spend on lunch. We're not fussy — all we want is a good sandwich, maybe a salad and a decent beer selection. You'll make a mint. And don't forget: KQED is going to be moving in just a few doors down, which makes for a whole lot of hungry media types in one short block.

BEST BUILDING TO SPIT FROM

SPITTING IS a filthy, disgusting habit — ask any mom. On the other hand, whenever we're on top of a high building, we get an uncontrollable urge to hawk a ball of saliva and mucous, sending it over the edge and down, down, down, onto the sidewalk below. It's a life-affirming action.

Unfortunately, San Francisco offers relatively few spitting opportunities. Oh, sure, there's the Golden Gate Bridge, with the wind carrying your spit to and fro, creating pretty patterns in the bracing air over the Bay — but what fun is it when your spitball lands impotently in the water?

No, the catbird's seat for spitters has got to be one of the Financial District highrises, where your well-aimed little missive can land smack dab on one of the many suits transversing the streets at all hours.

Nineteen stories high, the top two being chock full o' air conditioning, electric wires, plumbing and the like, 555 Mongomery is practically a monument to the art of spitting— if you're brave enough to get up there. It's a maze of uneqivocal danger signals. The emergency exits have unnerving signs by the doorknobs that threaten to lock behind you in an emergency (so don't forget to bring a wedge). Even weirder was the way the handles vibrated when we tried to open the doors.

If you're clever, crafty or crazy, and have a real need to spit, we recommend 555 Montgomery as your best bet.

But please, unless you're a smoker with a cold or the flu, don't just go up there to dawdle — there's no point in making a trek to the top unless you really have something to offer.

continued page 69

"Here comes summer- this year I'm ready.

In Michael Thurmond's program I lost 23lbs (a total of 28"!) and gained shape and tone right where I needed it. Thanks to Michael, I now love summer."
Robin Horn

"The best thing that ever happened to my body is Mike Thurmond. I'm halfway to being young again, thanks to Mike."
Michael Learned, Actress

"I've never felt so great! I lost 36 lbs. in 6 weeks. I now wear size 30 jeans from size 38. Thanks, Mike."
Art Correnti

This Year Get the Body You Want & Keep It!

Michael Thurmond's

6 WEEK

BODY MAKEOVER

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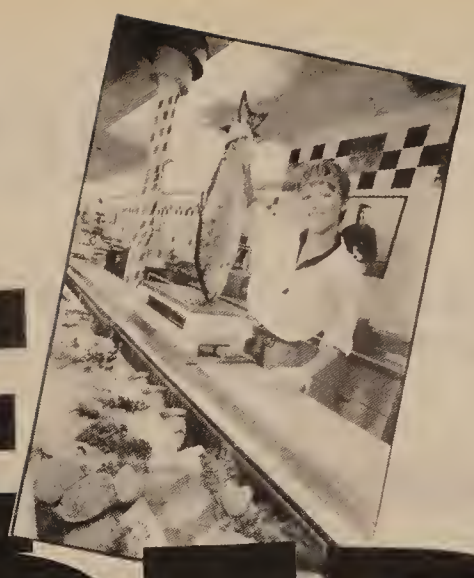

THE READERS' CHOICE

Our readers vote for the Bay Area's Best in 30 categories

THE READERS have spoken, again. Last year, when we decided to add a reader survey to our annual Best Ofs issue, we had no idea we'd get such an enthusiastic response. This year's response was bigger than ever; some establishments even campaigned among their customers, providing forms and mailing them in in bulk. This year we asked readers to name the "Best" in 30 all-new categories, including Best Bar Jukebox, Best Destination for a Weekend Getaway and Best Romantic Spot.

Creativity and thoroughness were the watchwords in this year's poll, as readers not only voted for the best, but also offered lengthy explanations and plenty of suggestions for new Best Of categories. The best of these suggestions are listed at the end of the poll results.

Reader Frank Da Luna wasn't satisfied with just offering suggestions, and conducted an elaborate write-in campaign for Best Salsa — which, of course, was his salsa, Salsa Da Luna. Good job, Frank — you made the Best Ofs through sheer persistence, and lots of friends.

BEST VIDEO RENTAL

LE VIDEO

Thanks to lots of loyal customers and a well-staged in-house ballot campaign, the Inner Sunset's Le Video — which has a truly amazing selection of all types of videos — emerged triumphant. Captain Video made a good showing, too, and as one entrant remarked, "They have beta!"

Le Video, 1239 Ninth Ave., SF, 566-3606.

BEST STEREO STORE

THE GOOD GUYS

An emphasis on customer service and an extended in-house product service plan are just a couple of the many extras that make The Good Guys the best guys for the latest in audio, video and personal electronics.

The Good Guys: 16 Bay Area locations.

BEST LOCAL BAND

PRIDE AND JOY

Pride and Joy's danceable R&B and soul make this band our readers' favorite. The group plays frequently around the Bay Area, and regularly performs at the Great American Music Hall.

BEST VIEW
TWIN PEAKS
Need we say more?

BEST PIZZA
ZACHARY'S
Zachary's Chicago-style stuffed pizza is a favorite of readers on both sides of the Bay, who claim to have found the perfect pie. Favorites include spinach-mushroom and pesto.
Zachary's, 1853 Solano, Berk., 525-5950; 5801 College, Oakl., 655-6385.

BEST BREAKFAST SPOT
HOMEMADE CAFE
Celebrating its 11th year this fall, the Homemade's unpretentious, diner-like atmosphere and extensive, always-available breakfast menu has gained a large and loyal following. The Haight's Spaghetti Western came in a close second.
Homemade Cafe, 2454 Sacramento, Berk., 845-1940.

BEST GROCERY STORE
ANDRONICO'S
Andronico's upscale atmosphere and wide range of gourmet items gave this chain of Bay Area grocery stores a slight lead over the earthy, politically correct Rainbow Grocery.
Andronico's: 1200 Irving, SF, 661-3220; 1850 Solano, Berk., 524-1673; 2655 Telegraph, Berk., 845-1062; 1550 Shattuck, 841-7942; 1414 University, Berk., 548-7061.

BEST JAPANESE RESTAURANT
EBISU
For the quintessential Japanese dining experience, head to Ebisu in San Francisco. The restaurant features a Japanese room, Japan-inspired decor and menu items that include sushi, tempura and sukiyaki.
Ebisu, 1283 Ninth Ave., SF, 566-1770.

BEST BAR FOR PEOPLE-WATCHING
STARS
Known as a hangout for local socialites and politicos, Stars' lively regulars and nightly piano music make for the best people-watching around.
Stars, 150 Redwood, SF, 861-7827.

BEST PLACE TO HEAR LIVE MUSIC
SLIM'S
Slim's is big enough to draw some of today's top musicians and provide plenty of room to dance, yet small enough to maintain an intimate, clubby feel that brings out the best in both performer and audience.
Slim's, 333 11th St., SF, 621-3330.

BEST COFFEE BAR
PEET'S
A selection of 30 quality coffees made from freshly roasted, top-grade beans, served in a low-key, comfortable environment by a helpful informed staff gave Peet's the lead.
Peet's: nine Bay Area locations.

BEST TOY STORE
FAO SCHWARZ
Glitzy and glamorous, FAO Schwarz caters to the wide-eyed child in everyone. Good Vibrations came out ahead in the voter-imposed adult toy store subcategory.
FAO Schwarz, 180 Post, SF, 391-0100.

BEST USED FURNITURE
BUSVAN FOR BARGAINS
A varied selection and reasonable prices make Busvan's a great place to shop for all your used furniture needs.
Busvan For Bargains: 244 Clement, SF, 752-5353; 900 Battery, SF, 981-1405.

BEST PLACE TO GET EYEGLASSES
FOR EYES OPTICAL CO.
For Eyes provides private-practice care and top-quality eyeglasses at a 30 percent discount.
For Eyes: seven Bay Area locations.

BEST DELI
MAX'S OPERA CAFE
Open since January, this traditional New York-style deli has quickly become a favorite as locals scramble for corned beef, pastrami, gefilte fish and matzo ball soup.
Max's Opera Cafe, Opera Plaza, 601 Van Ness, SF, 771-7301.

BEST CLOTHING FACTORY OUTLET
ESPRIT
Esprit's bright, casual styles and low prices make it the big winner here. The big bargain bins in the back only add to the appeal of the outlet store with the most.
Esprit Outlet Store, 499 Illinois, SF, 957-2550.

BEST BRANCH LIBRARY
WEST PORTAL
Although we asked for the best branch, Civic Center Main Library stands out as everyone's favorite. As far as real branches go, West Portal is the winner.
San Francisco Public Library, West Portal Branch, 190 Lenox Way, SF, 566-4584.

BEST BAR FOOD
STARS
Typical bar fare comes alive at Stars, where the crowd and atmosphere add extra spice to burgers, pizza, oysters and tacos.
Stars, 150 Redwood, SF, 861-7827.

BEST PLACE FOR A PICNIC
GOLDEN GATE PARK
The ultimate in urban greenery, Golden Gate Park is easily our readers' favorite spot for a picnic.

BEST BEACH
BAKER
Whether you prefer naturism or a more modest approach, Baker Beach, with its spectacular views of headlands and the Golden Gate Bridge, is the place to go for sun and sand. Chilly waters and persistent fog are cheerfully accepted by readers as part of the beach's character and local appeal.
Baker Beach, off Lincoln Blvd. in the Presidio, SF.

BEST LOCAL COMEDIAN
PAULA POUNDSTONE
Everybody has a favorite, but among our readers stand-up comic Paula Poundstone reigns supreme. Relaxed and in control, Paula keeps 'em laughing with her absurdist, conversational style.
Paula Poundstone can be seen at Cobb's Comedy Club, 2801 Leavenworth, SF, Aug. 16th-19th.

BEST SPORTING GOODS STORE
COPELAND'S SPORTS
A general, all-purpose sporting goods store with a service-oriented staff, Copeland's offers all that anyone could want and more for action and fitness.
Copeland's: 15 Bay Area locations.

BEST COMICS STORE
COMICS AND COMIX
With seven Bay Area locations, including two in San Francisco and one in Berkeley, Comics and Comix carries just about every comic book under the sun, as well as comics-related specialty items.
Comics and Comix: 650 Irving, SF, 665-5888; 700 Lombard, SF, 982-3511; 2461 Telegraph, Berk., 845-4091.

BEST LOCAL TV PROGRAM
PEOPLE ARE TALKING
Our readers agree with KPIX's promotional slogan for *People Are Talking*, voting it the best local TV show. They tune in to Ann and Ross daily to get the low-down on the latest happenings and social injustices — and maybe a peek inside a nudist camp.
People Are Talking, KPIX Channel 5, Mon.-Fri. at 10 am.

BEST DESTINATION FOR A WEEKEND GETAWAY
MENDOCINO
Maybe all the East Coasties who live in the Bay Area voted Mendocino the best getaway spot because it makes them nostalgic for quaint New England towns. Whatever the reason, our readers have a point — you can't do much better in Northern California. Mendocino, with its beautiful setting, bracing winds and fine restaurants, galleries and antiques stores, is an ideal escape from the city.

BEST BAR JUKEBOX
MEL'S DINER ON GEARY
Elvis's "Are you Lonesome Tonight," "Groovin" by The Rascals and The Platters' "Twilight Time" are just a few of the selections you might hear on the old-style jukebox at Mel's. Patrons can even order up a round of tunes from the smaller tableside versions of the big box in the back.
Mel's Diner, 3355 Geary, SF, 387-2244.

BEST GREETING CARD SHOP
PAPYRUS
A subtle infusion of classical music adds to Papyrus' generally tranquil environment, encouraging shoppers to take their time and browse through a carefully chosen selection of greeting cards, including handmade creations and reproductions of famous art works.
Papyrus: 18 Bay Area locations.

BEST SECONDHAND CLOTHING STORE
BUFFALO EXCHANGE
For wardrobe accents or a whole new you, Buffalo Exchange offers three locations that will fill your closet without emptying your pocketbook.
Buffalo Exchange, 1555 Haight, SF, 431-7733; 1800 Polk, SF, 346-5726; 2512 Telegraph, Berk., 644-9202; 1325 Main, Walnut Creek, 256-6807.

BEST DIM SUM
YANK SING
With specialty items like Peking duck by the slice, stuffed crab claws and soy sauce chicken, our readers say Yank Sing's Dim Sum can't be beat. Claims one reader, "It's the only one with clean bathrooms."
Yank Sing, 427 Battery, SF, 781-1111; 388 Market, SF, 392-3888; 49 Stevenson, SF, 541-4949.

BEST ROMANTIC SPOT
"MY HOUSE"
An overwhelming number of votes awarded to "my house," "my bedroom" and "my back yard" lead us to believe you probably know more about the best romantic spot than we could print here.

BEST SUGGESTIONS FOR NEW CATEGORIES
Best Friend, Best Answers to Strange Questions, Best Socks, Best Wrong-Way Drive On A One-Way Street

Clockwise from top left: Leslie Steffens at Andronico's, Best Grocery Store; Steve Fujii, owner of Ebisu, Best Japanese Restaurant; John "Wheelman" Juarez at Homemade Cafe, The Best Breakfast Spot; Stars — Best Bar for People Watching and purveyor of Best Bar Food; FAO Schwarz, Best Toy Store. Photos by Gary Wagner

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ANIMAL FARM
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at Cedar
Berkeley
526-2993

continued from page 64

BEST MARTINI

THERE IS a very special segment of the drinking population that savors the civilized, old-fashioned delights of a martini. We relish the thought of ending a confusing, troublesome day with a chilled martini glass practically overflowing with that almost-syrupy concoction of gin and vermouth. Having had our share of gin and vodka martinis, we've decided that the Sedona Grill in Berkeley serves the best and most dramatic 'tinis in town.

Order a gin or vodka martini, complete with the traditional plump and delicious green olive, and get ready to taste one of the smoothest, most balanced drinks around. The well brands vary at the Sedona, but the choices of late have included Wolfschmidt vodka, Seagrams Extra Dry gin and Cinzano vermouth. Well martinis sell for $3.75, call brands are $4.25 and, best of all, happy-hour martinis will set you back only $2.75 Monday through Friday from 4 to 7 pm.

The Sedona serves great food, too, so if you find your drink going straight to your head, order any one of the wonderful appetizers — or toddle off to the beautiful dining room and sop up that excess alcohol with some outstanding Southwestern cuisine.

Sedona Grill, 2086 Allston, Berk., 841-3848. Hours: Sun.-Thurs., 11:30 am-midnight; Fri.-Sat., 11:30-2 am.

BEST BURRITO AND ART COMBINATION

THERE ARE dozens of places to find a great burrito in San Francisco. The same can be said for art. But great burritos and great art together? Well, that's asking a just a little too much. What can be found however, are great burritos and better-than-average art. Pancho Villa's burritos (our favorite is the super vegetarian) are generous, and feature a well-balanced mixture of rice, whole or refried beans, sour cream, guacamole, lettuce, tomato and knock-your-socks-off hot salsa with lots of fresh jalapenos.

The art pales in comparison to the burritos, but the shows are always energetic and fresh. They beat the hell out of the ratty old beer posters that cover the walls of most taquerias.

Pancho Villa Taqueria, 3071 16th St., SF, 864-8840. Hours: Daily, 11 am-midnight.

BEST RESTAURANT TO TAKE YOUR MOM TO WHEN SHE VISITS

IT'S EASY to assume that every mom likes the same thing. After all, they all attend the same mom school, which gives them those irritating expressions we've all come to know so well. But when it comes to food, moms vary pretty wildly in their tastes. A safe bet for any mom, though, is a restaurant that combines excellent food that isn't too expensive or weird, unobtrusive but friendly service and a great view. The Casa Madrona in Sausalito has all this and more — and best of all, if mom needs a classy, safe and beautiful place to stay while visiting, she can take a room at the Casa, too.

A drive or ferry ride over to Sausalito is in order for any visitor, and combining it with a visit to this elegant, very California restaurant makes for a perfect day. For lunch, Casa Madrona offers light and interesting salads, sandwiches and entrees that look as good as they taste. This is good for moms, because they usually say they don't want to eat too much, even if they wind up eating all the bread and butter. The Casa's view is spectacular, and the dining room at lunchtime is pleasant and sunny.

Dinner takes a more elegant and formal turn, and while the food is bigger in flavor, the portions are still manageable without being skimpy. An extraordinary wine list, soft harp or piano music and the dramatic nighttime view of San Francisco make for an unforgettable evening.

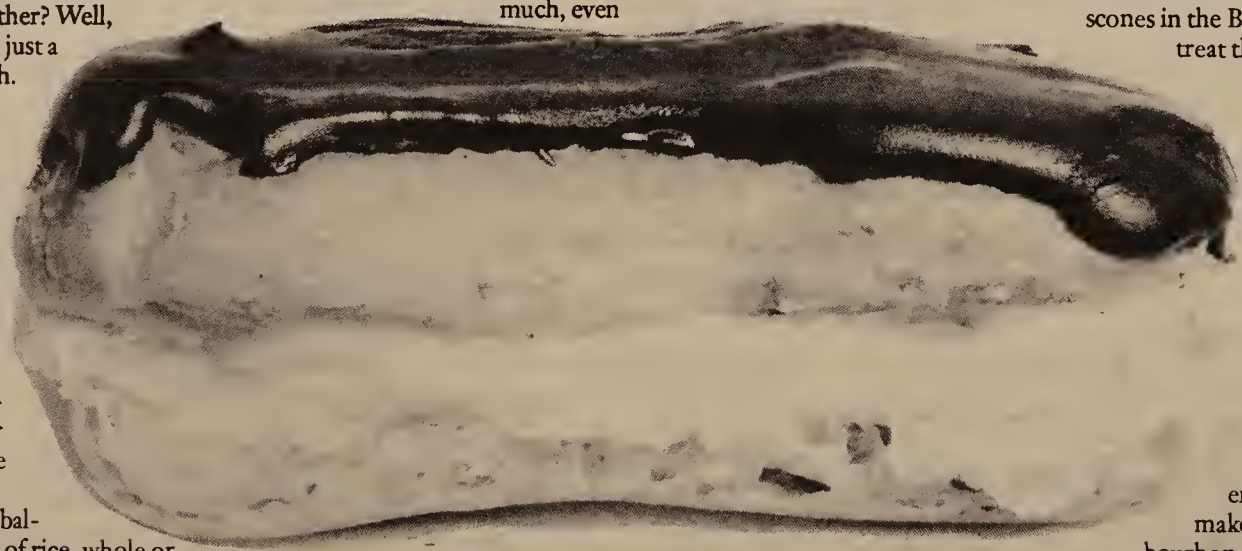
Casa Madrona Restaurant, 801 Bridgeway, Sausalito, 331-5888. Lunch: Mon.-Sat., 11:30 am-2:30 pm. Dinner: Daily, 6-10 pm. Brunch: Sun., 10 am-2:30 pm

BEST ECLAIRS

IMAGINE THE perfect eclair — rich, eggy custard, light pastry and piquant dark chocolate. Now take your imagination to Dianda's for one of their delicious creamy eclairs, and indulge in some serious pastry bliss. If you don't happen to live down the street from that little patisserie in the Marais, this friendly Italian bakery should fill the bill.

Dianda's Italian American Pastry, 656 Green, 989-7745; and 2883 Mission, 647-5469. Hours: Mon.-Sat., 8 am-7 pm; Sun., 8 am-5 pm

The most dramatic 'tinis in town: Marty McLaughlin ponders the Best Martini at Berkeley's Sedona Grill.



Hefty, firm and bursting with creamy filling:. Dianda's confects the Best Eclairs.

BEST PAELLA

A BURLY guitarist is warbling to the accompaniment of waiters and the occasional patron. You're surrounded by hanging meat and Peruvian golden mirrors, Spanish tile walls and pre-Columbian art — you're not sure whether to shout "Viva Madrid" or get down on your knees and pray to Quetzalcoatl.

But your anchor in this pleasant sea of cross-cultural confusion is the langostino eyeing you warily from your plate. He's the centerpiece of the excellent paella Valenciana at Alejandro's, where Peruvian and Spanish dishes are the main attraction.

A good paella has all of these features: saffron rice, peas, shrimp, chicken, chorizo, squid, mussels and clams. At Alejandro's the paella is just right — neither too greasy nor too dry, two common problems with lesser paellas.

Alejandro's, 1840 Clement, 668-1184. Hours: Mon.-Thurs., 5-11 pm; Fri. and Sat., 5 pm-midnight; Sun., 4-11 pm.

BEST SCONES

THE SECRET to the fluffiest scones in the Bay Area? "We treat them like biscuits," says 101 Carl owner Ann Belden. "We don't use a lot of flour and we don't handle them too much, so they're not heavy and tired like other scones." Although the bakers at 101 Carl make everything from bourbon pound cake to specialty doggie biscuits, scones are this small Cole Valley cafe's most popular product. The other secret about this place: Get there before 11 am (by which time most of the scones are gone) or call in your order ahead of time. In the morning, when they're still warm, it's pure scone nirvana.

101 Carl, 101 Carl, SF, 665-2233. Hours: Mon. and Wed.-Fri., 8 am-11 pm; Sat., 9 am-11 pm; Sun., 9 am-8 pm.

continued page 71

The Best of West Portal Ave.

NEW ON WEST PORTAL

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FRESH PASTAS

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Ristorante Italiano

Host Sammy Petrone
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Bottomless Champagne Glass Sunday Brunch

WEST PORTAL Joe's

Every Sunday
Brunch:10am-2:30 pm
Dinner: 3pm-10pm

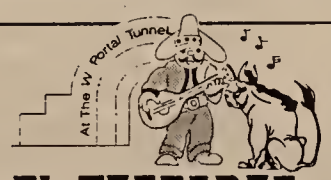
7 days a week 11:30am-10pm
Breakfast daily, 6 days a week
1 West Portal 681-3514

CAFÉ DE LEÓN

Deli, Bakery, Cafe, Catering
Middle Eastern Cuisine

28-30 West Portal Avenue

664-1050



EL TOREADOR

Who else serves escudo chilean beer and 50 other brands?
Fresh Food Zesty Atmosphere

Open for Lunch & Dinner

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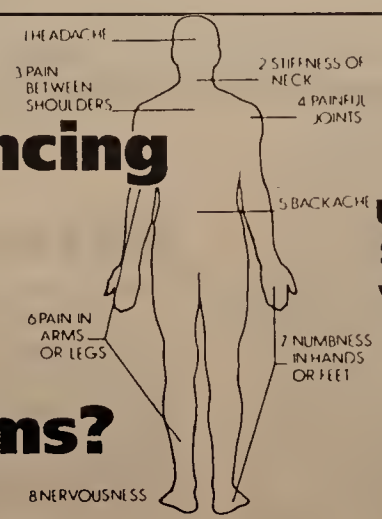

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Serving up coffee and one-liners: Cute guys Drew Kurzweil, Aron Murphy and Keith Mulske of the Folsom Diner are the Cheeriest Breakfast Servers.

continued from page 69

CHEERIEST BREAKFAST SERVERS

ANYONE WHO has ever been a breakfast server knows that breakfast is a miserable affair — tiny check averages, lucky to get a dollar-per-person tip, plus crabby, clamoring customers: "Can I just have some more coffee? That's decaf, I hope. I'll have my eggs soft-boiled for five minutes, please. I think we'll need just a little more half-n-half."

The morning meal is a hassle for servers, no doubt about it. But at the Folsom Diner, the pony-tailed waiters stray from the norm of that breed (surly and bored by your very existence). They're witty and cheerful, seemingly happy to see you — even if a check for two barely tops $12. The Folsom Diner's food is great, the lattes are huge and the surroundings are sunny and pleasant, with bright paintings on the wall, fresh pastries on display at the counter and a trio of nice, cute guys serving up the food.

Folsom Diner, 1807 Folsom, SF, 863-1945. Breakfast: Mon.-Fri., 6:30-11 am.

BEST COLORFUL COOKIES

ALTHOUGH MANY of the Mission's *panderias* have a larger selection of cookies, there are none that compare to the La Cabana Bakery when it comes to jubilant use of food coloring. La Cabana's "clown" cookies are not only visible from across the street, these shortbread-like triangles are tasty, too. And at 30 cents apiece, they're a cheap way to make an impression at a potluck, delight a small child or chase away anyone's blues.

La Cabana, 2919 16th St., SF, 861-0434. Hours: Mon.-Fri., 8 am-6 pm; Sat., 9 am-4:30 pm.

BEST BAKED GOODS OVERALL

WE HAD our first sample of the baked goods at Bette's Ocean View Bakeshop one Sunday morning while strolling down Fourth Street in Berkeley. We tasted a gooey-sweet and nutty pecan bar ($1.25) and almost buckled at the knees from excess pleasure. We then forged ahead into a lemon bar (85 cents) made with shortbread and lively lemon curd, then went on to the crowning glory — a double chocolate chip pecan cookie (75 cents) that was at once gooey, chewy and chocolatey. We wondered why the rest of the folks on the street weren't suffering from a Bette's overdose, but realized that these were sensible people and probably had been introduced to these goodies some time ago.

Bette's Bakeshop has two locations in Berkeley: the Fourth Street take-out spot, and a full-service bakery on Shattuck that also offers cheesecakes, fresh fruit tarts, bread pudding and carrot cake. The variety is topped only by the excellent quality and fair prices. Both the Fourth Street and the Shattuck locations are fun places to hang out while indulging in some fine baked goods and a cup of java.

Bette's Ocean View Bakeshop, 1926 Shattuck, Berk., 841-0773; 1807 Fourth Street, Berk., 548-9494. Hours: Mon.-Sat. 7 am-7 pm; Sun., 8 am-5 pm.

BEST BREWPUB

GOOD BEER is important. A lot of pubs carry good beers — imports and, increasingly, many of the excellent local brews. But there's no place like a brewpub to get fresh, specially brewed beer that's made on the premises. Unfortunately, brewpub atmospheres tend to be redolent of yuppie, done in tasteful pastels and sporting a crowd that looks like it just stepped off the pages of *Esquire*. Needless to say, this is the sort of thing that sends real beer drinkers screaming for the hills.

The Bay Area is fortunate to have many fine brewpubs, including a few in which any self-respecting beer-sucker can feel at home. The best of these, for several reasons, is the Devil Mountain Brewery in Walnut Creek. Reason number one: the beer. Devil Mountain makes some of the best brews around, ones that rival Sierra Nevada, Anchor and Anderson Valley. Gayle's Pale Ale, Railroad Ale, Devil Mt. Devil's Brew — all are fine, flavorful, distinctive beers, and are even better when imbibed fresh from the source.

Reason number two: the music. We've heard a lot of jukeboxes in our time, but the selection here is truly great, especially if you're a blues and R&B fan. Any juke with Etta James on it is a *real* jukebox. There's also live music, mostly blues and R&B, every Wednesday through Saturday night.

Reason number three: a roomy, comfortable, nicely decorated bar area in an old railway station that's been renovated — lots of character, lots of woodwork, definitely funky.

Reason number four: the crowd, which is a nice mixture of T-shirted truck drivers, young couples, older folks, some families — just about everybody drops in here.

Reason number five: a regulation-size shuffleboard and darts.

Reason number six: good food. Some of the prices are high, but the food is definitely first-class, and they even have fresh, hot, fat pretzels served with mustard. (The attached restaurant offers upscale, tasty-sounding cuisine.) The only drawback: The live music is sometimes too loud.

Devil Mountain Brewery, 850 S. Broadway, Walnut Creek, 935-2337. Hours: Tues.-Sun., 11:30 am-midnight; Mon., 3:30 pm-midnight.

BEST SINGLE-MALT SCOTCH SELECTION

FOR SHEER variety, Paterson's in Sausalito is the place to go for single-malt scotch. Although the exact number varies, Paterson's has about 70 single malts on hand at any one time — and that's a lot of scotch.

Owner Bill Paterson is a true scotch lover, and tends his flock with care. Paterson's is a comfortable place, with a nice wood bar, a huge fireplace and lots of traditional bar decor, like deer heads, old firearms and beer mirrors. The bartenders are friendly and helpful, and have some good stories to tell if they're not too busy. The jukebox is a strange mix of easy-listening '70s hits and older jazz, blues and pop, and the crowd is pretty Sausalitan, which means you'll find everyone from crusty older guys to yuppies with briefcases to women with too much hair to tourists (especially on weekends). The bar snacks are nonexistent, unless you want beer nuts. (Bar dice are available.)

But going to Paterson's for the ambience is rather beside the point; you go for the scotch (if you want pure pub ambience, good fish & chips and a good scotch selection, go to Edinburgh Castle). The sheer number of choices is amazing; it would take you quite a while to run through every scotch here. From Glenfarclas to Lagavulin, from The Macallan to Bunnahabhain, we've had obscure scotches and well-known ones, smooth scotches and one the bartender described as "Godzilla rising from a peat bog." A word of warning: Go during the week if you can; on weekends the crowd at the bar can be three-deep.

Paterson's, 739 Bridgeway, Sausalito, 332-1264. Hours: Daily, 10 am-1:30 am.

continued next page

continued from previous page

BEST BARBECUE

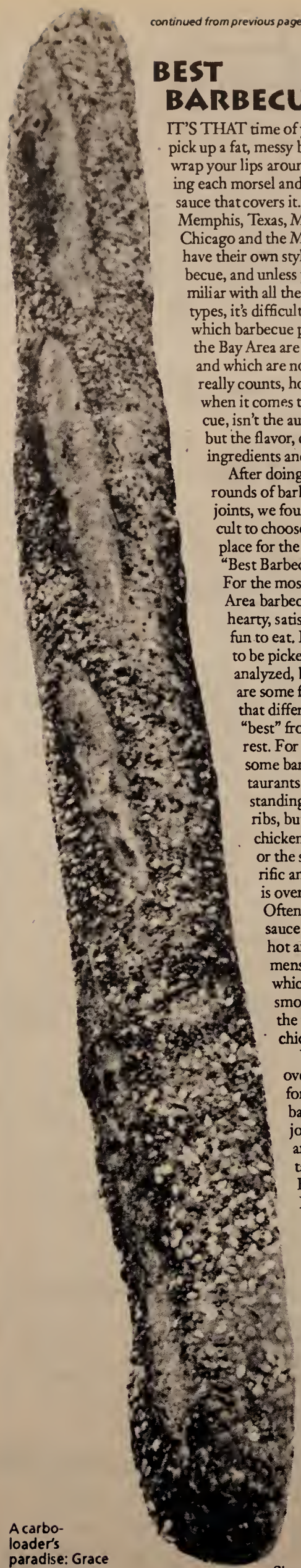
IT'S THAT time of year — pick up a fat, messy beef rib and wrap your lips around it, savoring each morsel and the zesty sauce that covers it. Kansas, Memphis, Texas, Mississippi, Chicago and the Midwest all have their own style of barbecue, and unless you're familiar with all the different types, it's difficult to tell which barbecue places in the Bay Area are authentic and which are not. What really counts, however, when it comes to barbecue, isn't the authenticity, but the flavor, quality of ingredients and price.

After doing the rounds of barbecue joints, we found it difficult to choose just one place for the coveted "Best Barbecue" title. For the most part, Bay Area barbecue is hearty, satisfying and fun to eat. It isn't food to be picked apart or analyzed, but there are some fine details that differentiate the "best" from all the rest. For example, some barbecue restaurants have outstanding links or ribs, but the chicken is tough; or the sauce is terrific and the meat is overcooked. Oftentimes the sauce is burning hot and one-dimensional, which ruins the smoky taste of the meat or chicken.

When the overall per-for-mances of barbecue joints in the area were tallied, Brother's In Law was the clear winner. For one thing, the energy and atmosphere at this Divisadero landmark is leisurely, relaxed and friendly. Slow cooking and hickory wood chips make the beef, pork and chicken good enough to eat without sauce, but one taste of the succulent sauce and you'll insist that your food be smothered in either the mild, the spicy or a combination of both. Single portions, two-ways or four-ways are available, and delicious coleslaw and potato salads round out these meals.

Make sure to leave room for Brother's In Law's luscious sweet potato pie for dessert.

Brother's In Law, 705 Divisadero, 931-RIBS. Hours: Tues.-Sat., 11 am-midnight; Sun., 11 am-8 pm.



A carbo-loader's paradise: Grace Bakery makes the Best Bread.

BEST BREAD

AFTER ONLY four years, the amazing Grace Baking Company has become a carbo-loader's paradise with its 30 different varieties of delicious breads. Just a few of the outstanding savory loaves owners Glenn and Cindy Mitchell expertly turn out each day include spinach with tangy peppercorn, garlic, parmesan and a scalp-lifting fresh basil baguette. Grace also makes a tender, lightly herbed loaf loaded with sauteed sweet onion chunks.

Foccacia, you ask? Grace has a perfect garlicky green olive and tomato foccacia, plus a peppery, peasant-style potato variety. Our nostalgic favorite is Grace's simple, yeastless country baguette with wheat germ. It has a dense, sour taste reminiscent of summers in the south of France. Grace's light egg challah makes superlative french toast.

The Mitchells do an extensive wholesale business, but there is a retail store in the Rockridge Market Hall in Oakland. Grace's products can also be found at Real Foods and Living Foods stores around the Bay Area.

Grace Baking Company, Rockridge Market Hall, 565

BEST PLACE TO TAKE YOUR CRAYONS TO BRUNCH

DELTA'S DEPRESSION Dough on 471 Haight didn't invent the practice of covering tables with butcher paper and leaving jars of crayons to occupy the customers, but somehow it's managed to attract an amazing amount of artistic talent. Instead of of stick figures and renditions of animals that could be cats or rats or zebras in heat, Delta's clientele produces top-quality cartoon art that ranges from send-ups of Mickey Mouse to sword-and-sorcery drawings a la Frank Frazetta.

"It really was a surprise," says Delta, who is the cook and co-owner. "We originally thought it would be good for kids when they came in with their parents, and we found all these kids in grown-ups." Delta says the art on the walls is changed monthly and selected pretty much at random. Most of the artists, she says, are not professionals.

"We just have some very good artists who come in here — it's all customers. They like to come in here, where they really can express themselves. One fellow comes in every Saturday for pancakes, and he's in here three or four hours just drawing. We don't push anyone around and we try to please them."

Delta's Depression Dough, 471 Haight, SF, 621-3836. Hours: Thurs.-Fri., 8 am-3 pm; Sat.-Sun., 9 am-3 pm.

BEST RESTAURANT TO COMMIT A CONSPIRACY IN

SAY YOU and a few friends are looking for a nice, quiet, out-of-the-way place to sit down and discuss — in vague and uncertain terms — how to participate in the democratic process. A place where the mere fact you sat around and enjoyed a nice bottle of wine with your crab cakes would mean at some later date you would have to shell out $30,000 in attorney's fees to defend yourself against a politically motivated prosecution.

Have we got the place for you. Located conveniently near the Hall of Justice — where you'll be booked, photographed and finger-printed — The Half Shells the ultimate spot to start your pleasant journey through the city's criminal justice system.

During the preliminary motions before your trial, you can zip out for a light snack. If your case goes to trial, The Half Shell is right there for an afternoon strategy session with your attorneys.

If your case is thrown out, The Half Shell is a wonderful place to celebrate your victory. The excellent wine list includes a number of fine champagnes — just the thing to celebrate your freedom with and to sip while signing souvenir baseballs.

Remember, if you're going to conspire, don't forget to do it first class — at The Half Shell.

Tell 'em the Ballbark Five sent you.

The Half Shell, 64 Rausch Alley, SF, 552-7677 (phones cleared of taps daily). Lunch: Mon.-Fri., 11:30 am-2:30 pm. Dinner: Mon.-Thurs., 5:30-10:30 pm; Fri.-Sat., 5:30-11 pm.

BEST POLITICAL RESTAURANT

BACK IN the days of the Feinstein Administration, the powers that be at City Hall hung out in places like Trader Vic's, where the food was overpriced and unexceptional and the service and ambience were hostile to all but the Insiders. Art Agnos promised to bring profound political change to the city; at least he's succeeded in changing the established cuisine.

Angelo Quaranta takes his politics seriously: Early in 1987, he dragged Agnos and John Molinari down to his restaurant, Allegro, and interviewed both of them before deciding who to support for mayor. The contest wasn't even close.

Since then, Allegro has been one of Mayor Art's favorite dinner spots. Supervisor Dick Hongisto is also a regular and, on any given night, you're likely to run into a diverse, sometimes bizarre collection of major and minor officials and political hangers-on.

But Allegro is not just an Insider's hangout. It's a top-notch Italian restaurant with an intimate setting, friendly, professional waiters and exceptional food.

And then there's Angelo. Allegro's owner likes his guests to interact. The tables are so close together that it's hard *not* to become part of someone else's conversation, and if Angelo thinks two groups of diners should meet, he's never shy about making introductions. At places like Trader Vic's, the Special Guests get a Special Room, and the plebians sit somewhere else. At Allegro, everyone's part of the party.

The place is small, so call ahead for reservations. And don't miss the Angry Pasta.

Allegro, 1701 Jones, 928-4002. Hours: Daily, 5:30-10:30 pm.

BEST PLACE FOR LATE-NIGHT GRUB

IF YOU barhop, club crawl or work the graveyard shift, often a fine, balanced meal is in order before heading off to bed. The choice of quality chow served after midnight in San Francisco is limited. There are still some choices — Chinatown and the Mission have late-night joints, for instance — but if you're hankering for a fine-food affair, the place to go is the Grubstake. Formerly a boxcar drive-through, the Grubstake has seen some changes. The new owner, Franando Olviera, has moved the old grill to the rear, creating a sunny nonsmoking section. The Grubstake also has a fine wine list.

Not everything has changed, though. The pink flamingos still stand poised in the green garden, and the "Grub" menu continues to offer The Nugget Cheeseburger, topped with bacon and a fried egg ($4.75). You can also get a decent omelette, a club sandwich and delicious onion rings.

Whether you're in the mood for a quick espresso ($1), a slow beer ($2) or half a roasted chicken ($6.25), the boxcar counter seating and dining room with jukebox are at your service.

The Grubstake, 1525 Van Ness, 673-8268. Hours: Daily, 10 am-3 am.

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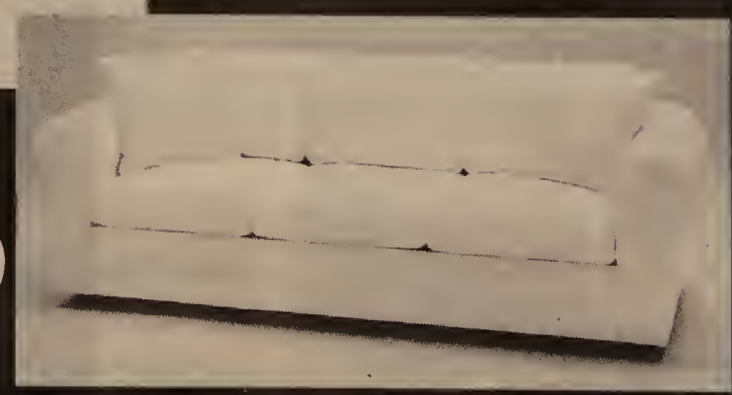

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LOCAL HEROES

OUR ANNUAL SALUTE TO THE PEOPLE WHO MAKE THE BAY AREA A BETTER PLACE TO LIVE — AND NEVER GET THE CREDIT THEY DESERVE. PORTRAITS BY HARUKO

DENNIS CUNNINGHAM

DENNIS CUNNINGHAM is quixotic — an unusual trait in a lawyer in these days of *L.A. Law*. But then again, Cunningham, who drives an old Toyota and refuses to wear a watch, is anything but usual.

He has spent 20 years fighting the FBI, the police — anyone who carries a gun and baton and uses them in the name of the state against protesters expressing their right to free speech. From the Black Panthers of the

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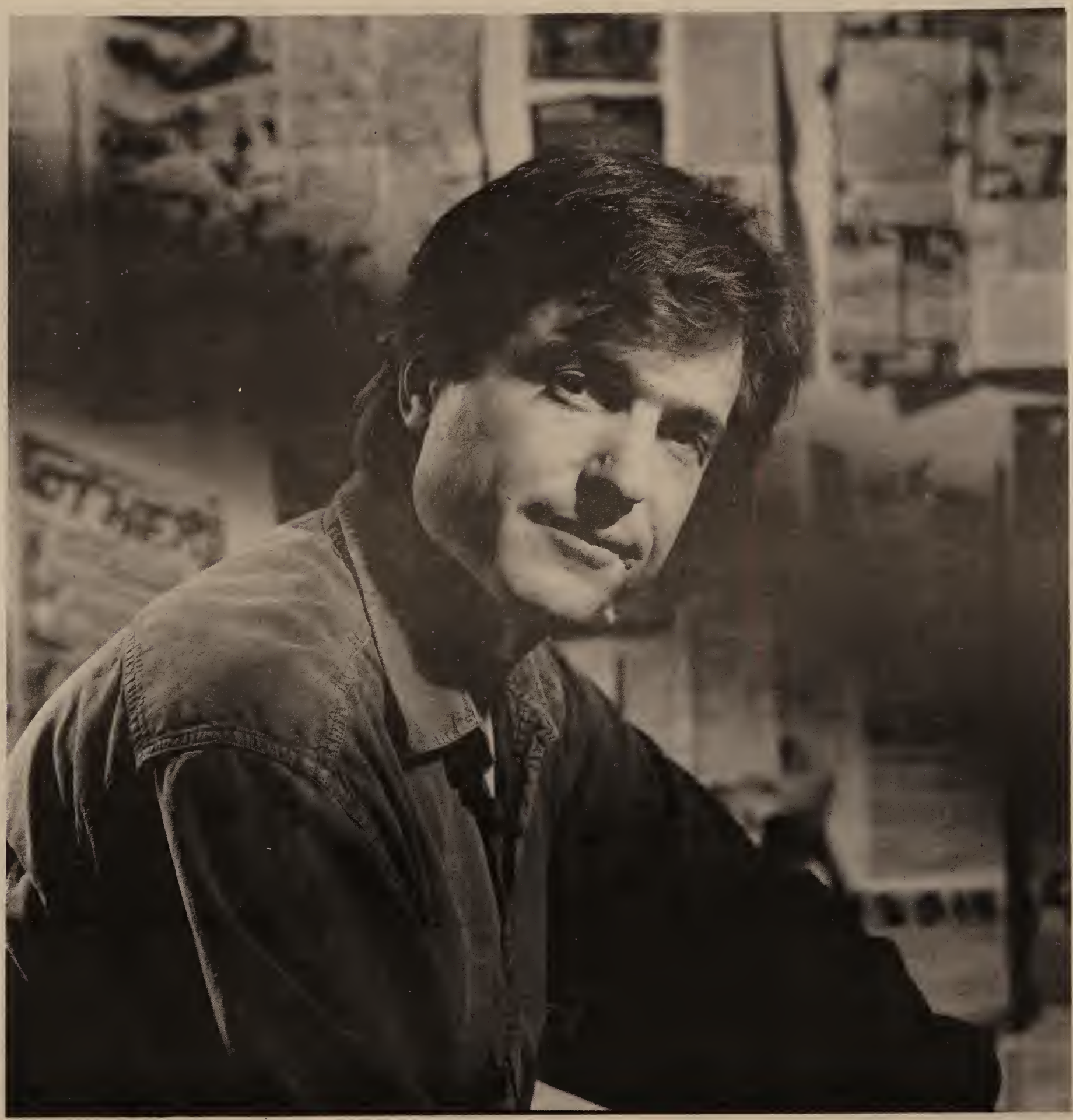

STEVE ANKER

LOCAL HEROES

ALTHOUGH AVANT-garde film was at a low point in popularity in the early 1980s, that didn't stop Steve Anker from accepting the job as curator of the San Francisco Cinematheque in 1982. A lover of noncommercial, offbeat, experimental film since his high school and college days in the late '60s and early '70s, Anker has spent much of the latter half of his life struggling to get non-mainstream film and video recognized as a valid and still-active art form.

Anker's undergraduate years at SUNY-Binghampton (then called Harpur College) were when he really dug into "underground" cinema, which back in the 1960s had a more popular appeal as countercultural

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GERALDINE JOHNSON

LOCAL HEROES

GERALDINE JOHNSON cuts an imposing figure when she appears at any of the numerous meetings she attends on a weekly basis. Whether it's the Board of Supervisors, the Redevelopment Agency, the Housing Authority or any other committee or body, people notice when Geraldine enters a room.

Johnson is perhaps best known among the public for her

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BARBARA LUBIN

LOCAL HEROES

SHE IS a high school dropout who became a Harvard Medical School lecturer. A Jewish mother who fights for the rights of Palestinian children. Barbara Lubin is proof that the personal is political. "There is no point," she says, "in having politics or principles if you don't live your life by them."

Lubin's first major fight was for her son, Charlie. "I still remember the day Charlie, who has Down's Syndrome, came home with tears in his eyes and said, "Ozzie's been sold.'"

It turned out that Ozzie's, a small soda fountain in Berkeley's Elmwood neighborhood, had been sold to a large developer. At the time, Lubin was suing the Berkeley Board of Education so

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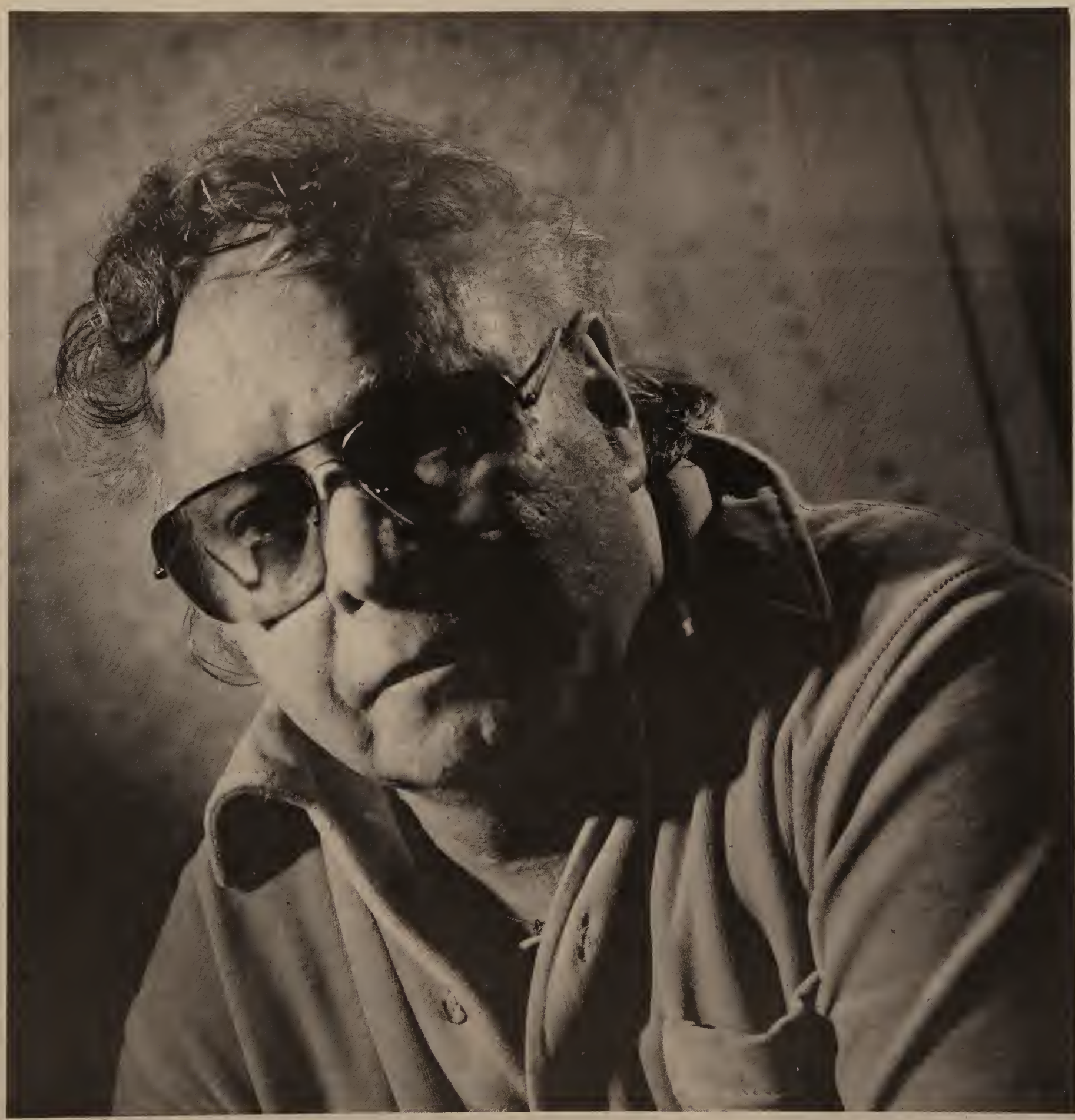

RAY TOWBIS

LOCAL HEROES

LATE LAST September, a 67-year-old San Francisco widow lost possession of her Ocean View house because she hadn't paid about $5,000 in back property taxes.

The city tax collector never bothered to ask why somebody would give up a house worth at least $250,000 for a relatively minor tax bill, so he seized the house and put it on the auction block. Two yuppie investors from San Jose snapped it up at a fire-sale price, and their lawyer got a court order directing the sheriff to evict her.

But Ray Towbis, Sheriff Mike Hennessey's longtime aide, saw the eviction order and immediately became suspicious. He sent a team of deputies to check it out. They found a cheerful,

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PARTY LINE

CORDON NEGRO BRUT BY FREIXENET

FERMENTED IN THE BOTTLE METHODE CHAMPENOISE AGED 2 YEARS IN THE CAVE

CUNNINGHAM

continued from page 75

late 1960s to the Act Up protesters of the late 1980s, Cunningham has handled some of our country's most politically charged trials.

A lot of idealistic young lawyers rode the civil-rights and free-speech cases of the 1960s to fame and fortune. The wonder of Dennis Cunningham is that he seems oblivious to fame — and uninterested in fortune.

He represented the Black Panthers in a successful lawsuit after the FBI pumped about six rounds into Fred Hampton in Chicago. The lawsuit forced the FBI to release "15 grocery carts" of secret documents on its COINTELPRO domestic-spying operation, information that probably wouldn't otherwise have seen the light of day for years.

During this time, Cunningham also successfully sued the Chicago police for beating demonstrators at the 1968 Democratic Convention. Today, he's still in court suing the officials responsible for the massacre of 43 inmates at Attica prison in New York in the early '70s.

In many cases, Cunningham is defending the First Amendment rights of protesters against the powers of the police. In San Francisco, he's suing officials who ordered the arrest of war-chest activists who marched on the 1984 Democratic Convention in San Francisco. "They were charged with petty stuff, blocking the sidewalk. But they were arrested and put in jail to keep them away from the Convention. It's a free speech issue," he says. Most recently, Cunningham has defended Billy Nessen on charges of tearing up railroad tracks at the Concord Naval Weapons Station.

In the early 1960s, as a beatnik in Chicago hanging around the jazz clubs, Cunningham couldn't have cared less about the law. He worked a while with Second City as a comedian, until he decided to "check out" the big march on Washington, D.C.

The march convinced him that cynicism may be where it's at, but, "Hell, people were getting their ass kicked in the South." So Cunningham went off to law school, and later helped start the People's Law Office in Chicago, which is still around after 20 years.

But Cunningham's career as a free-speech lawyer was set in motion by the Black Panther suit against the FBI. "The Panthers brought this stuff into focus. I saw the police state as a fundamental contradiction to democracy, because it was the FBI that undermined the Panthers," Cunningham says.

Two decades later, the Bay Area is full of civil rights lawyers, but few have stuck it out on movement wages for as long as this former beatnik from Chicago.

ANKER

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art. The college was full of exciting people, including filmmaker/faculty member Ken Jacobs, whom Anker calls a "rebel," a "fighter" and a great inspiration to his development as a film curator and teacher.

Anker spent several subsequent years in the New York film world, where he worked as a projectionist for the newly formed Collective for Living Cinema, wrote reviews for the Soho Weekly News and coedited an arts journal, *Idiolects*, among other things. Eventually burning out on New York, he moved to Boston, where he got his first taste of teaching (he now teaches part-time at the San Francisco Art Institute) and his first taste of real film programming: He and a group of friends convinced the Boston Film/Video Foundation to begin an exhibition series, which he then ran for two years in the late 1970s. He moved to Berkeley in the early 1980s, and two years later found himself in the driver's seat of one of the country's few avant-garde film and video exhibition organizations.

"You have to open your own doors," film critic Jonas Mekas once told Anker and a group of *Idiolects* editors, and it seems that Anker took those words to heart. As one of contemporary avant-garde cinema's most outspoken proponents, Anker has faced staunch disinterest not only in the general film-going population, but also in the supposedly "cutting edge" art world, where critics have called it a dying art form. Anker and David Gerstein, the Cinematheque's co-director since 1983, have worked hard to show this isn't true, that there are at least as many strong artists in the field as ever.

From the looks of the Cinematheque's programming, their commitment is paying off — both in attendance and credibility. Anker notes that of the 100 shows this past year (20 of which were free), the average attendance was 95 — the highest it's ever been. But higher grosses haven't changed Anker's attitude: "Just because an artist brings in 35 people and not 100 is no reason to not show his work. If a work has vitality, I'll show it.

"There should be a place in our culture," he insists, for challenging, noncommercial cinema.

JOHNSON

continued from page 77

powerful speeches in front of sitting official bodies, most of whom she believes are guilty of misfeasance, malfeasance or outright corruption.

Needless to say, she makes government officials uneasy. The most common reaction of officials to her entrance into a hearing can be likened to a herd of wild horses being tracked by a very wily and persistent cougar. The officials, like the horses, tend to snort, jump up and down and run around in circles.

Johnson has been representing the interests of the unrepresented black community in San Francisco for years. But she takes no guff from black officials and power brokers who she feels may be ready to sell black community interests out. In fact, despite intense pressures, she has always chosen to stand up for the people who cannot stand up for themselves, no matter what it cost her in her own community. For example, she has been an absolute thorn in the side of Redevelopment Agency officials — who allowed the wholesale destruction of the Fillmore community some two decades ago — since day one.

Johnson does not rely entirely on public oratory to get her message across: If legislators and officials are nervous when she appears at a microphone to speak, they are downright terrified when she calls to inform them she will be stopping by the office for a little "chat" about some legislative item or another.

Geraldine Johnson has never sought the spotlight for herself in these matters, but if something needs to be said and no one else will say it, she'll take the responsibility. She thrives on carrying out the good fight, the uphill battle in many cases, to see that the ends of fairness and justice are served. She has no interest in being elected to office, enriching herself or improving her position in any way through her activities.

In a word, Johnson is incorruptible.

Johnson may not be particularly well-known outside of activist and government circles, but those of us who have known her and appreciated her intense sense of fairness — along with her nearly demonic giggle — find ourselves better for the acquaintance.

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LUBIN

continued from page 78

Charlie could attend mainstream schools. The lawsuit, which she eventually won, set a nationwide precedent that has allowed disabled people to attend schools with other children.

"Charlie will be graduating from Berkeley High next June," she notes proudly.

But during the two years the lawsuit was winding through the system, Charlie was not in school at all. "The only respite I had from the constant care," she said, "was the couple of hours each day when Charlie walked from our house to Ozzie's for lunch. It was the only place I knew he would be safe and treated with respect."

She called the developer and offered to raise the money to buy him out. "He told me I was crazy if I thought he would give up that building just because of some retarded kid."

Without missing a beat, Lubin told him he had just made the biggest mistake of his life, and that he'd never get his hands on that building. The very next day she set up a table in front of Ozzie's to collect signatures to save it. That drive led to the new citywide zoning laws and an election that — for a short time — brought the country's only commercial rent control to Berkeley. And Ozzie's remained Ozzie's.

In 1982, she was elected to a seat on the Berkeley Board of Education, which she had just sued. There she helped pioneer the concept that local communities should take stands on national and international issues. "Our public officials should be activists," she said, "because every dollar they spend on the military is a dollar we can't have for our children."

In 1984, she was a delegate for Jesse Jackson and founder of Jews for Jesse Jackson. After she left the school board in 1987, "I stayed in bed for six months trying to recover and figure out what to do next. This was just as the intifada was beginning, and I couldn't believe what my people were doing to the Palestinian children."

She founded the Middle East Children's Alliance in March 1988, and since then she has led delegations to the Middle East six times to meet with leaders like Shimon Peres and Yasser Arafat. She has delivered more than $110,000 in humanitarian aid to medical clinics, hospitals and schools in the occupied territories. A Palestinian woman's organization just named her "Outstanding Woman of the Year" for her work on behalf of Palestinian children.

"Everything I've done," she said, "has been for children and peace, which I see as inseparable ideas."

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TOWBIS

continued from page 79

elderly woman who had plenty of money but had never understood the tax bills — her husband had always dealt with that, before he died. She told the deputies she couldn't possibly leave, since she hadn't had breakfast.

The deputies called Towbis. He told them to forget the court order, and call off the eviction. When the investors, waiting across the street in their Porsche, saw the deputies leave, they summoned their lawyer, who stormed into the Sheriff's Office in a rage. The deputy at the front desk sent the lawyer to see Towbis.

Ray Towbis isn't your normal City Hall functionary. He rarely wears a tie to work, and he always looks a bit disheveled. You wouldn't peg him as a fair match for a tough, slick real estate lawyer with a judge's writ in his hand.

But Towbis can fool you: He's as tough and as sharp as anyone in San Francisco politics. He's also fearless — and he's never lost his basic sense of justice.

"How the hell can you call off an eviction like that?" the laywer demanded. "It's easy," Towbis told him. "I just snap my fingers and say it's off."

When the lawyer threatened to have Towbis arrested, the sheriff's aide calmly pulled five $20 bills out of his pocket and placed them on his desk. "Are you a betting man?" he asked the lawyer. "Because I've got $100 right here says you're not getting an eviction, and I'm not going to jail."

Towbis, who knows a good story when he sees one, promptly called the press. Within two hours, every reporter in town was calling the Mayor's Office asking for a comment on the case of the poor, confused widow who was losing her house to the San Jose yuppies with the slick lawyer and the Porsche and, by the next day, the eviction was history.

PS: Towbis insists he isn't a hero and, in typical fashion, he sent us a statement that he wanted included in this piece, to wit:

"I'm extremely embarassed to be called a hero, sung or unsung. Let me tell you who the real heros are:

"The 15-year-old youth living in the projects, going to school every day, not doing dope, looking forward to graduating high school.

"The single mother, waiting for the bus at 6 am, dropping her kids off at childcare before going to work.

"The person who volunteers three nights a week at the SF General AIDS ward after putting in a full day at a regular job.

"These people are *my* heroes."

And that, Ray, is why you're one of ours.

Best Ofs continue on page 93

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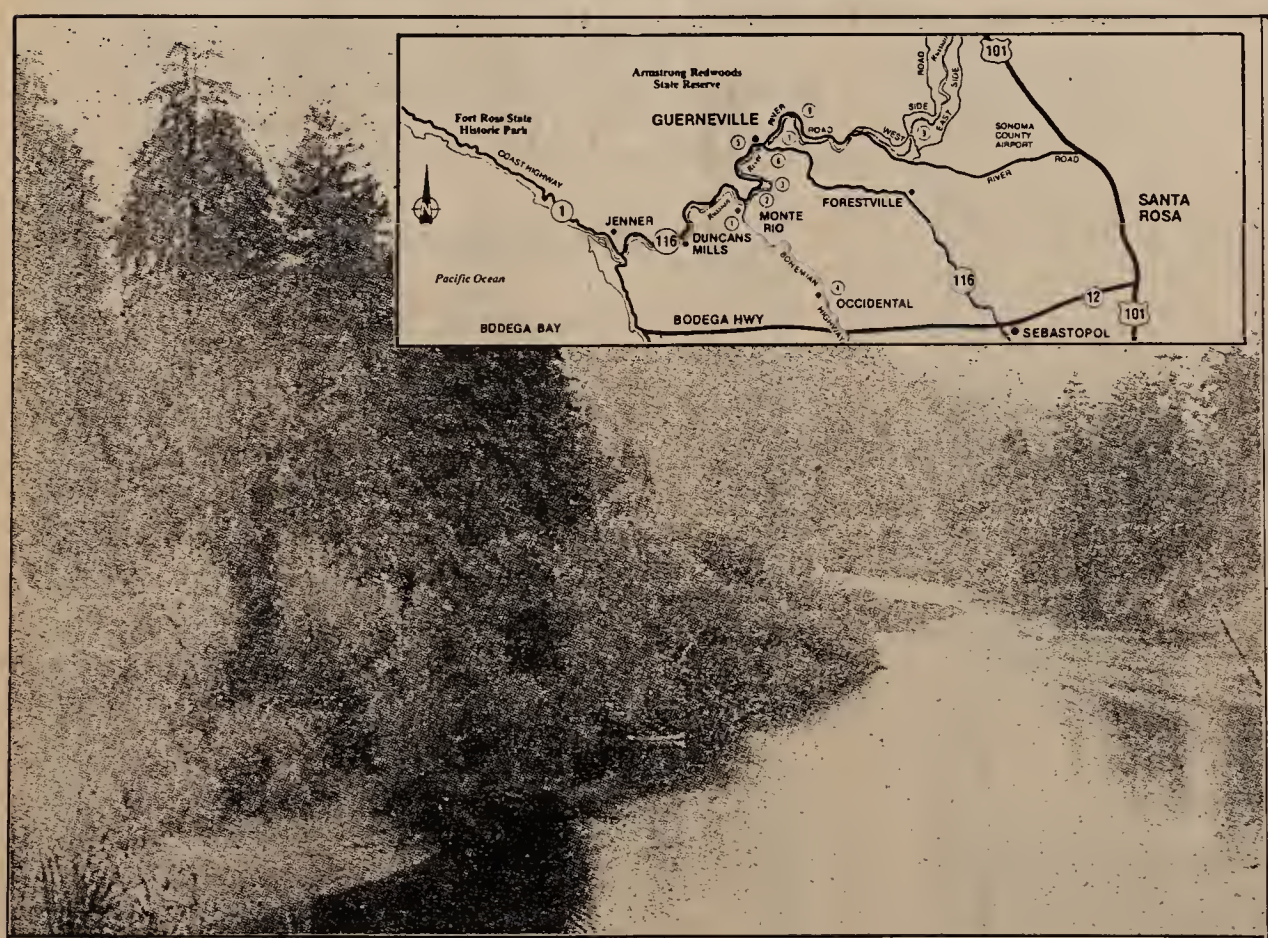

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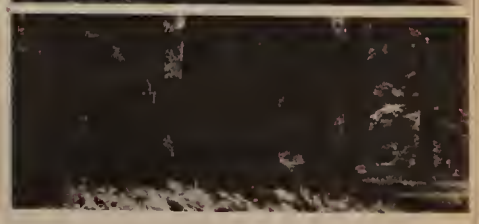

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From the day of its founding, the San Francisco Bay Guardian was designed to be a different kind of local newspaper: groundbreaking, trend-setting, enlightening, entertaining. We've been in business for an entire generation, and we've made it our business to report the news with integrity...and to make a positive impact on the greater Bay Area community.

One measure of the extent to which we've succeeded is the loyalty and response we get from our readers. Another is the professional awards and recognition that have come our way in the process of doing our job. And even though we may not work just to win awards, we're proud of all the awards we've received for our work.

1990
John Schmitz, art director, and the Bay Guardian production staff, won two Awards of Excellence from the Society of Newspaper Design: **Best Special Section and Best Art and Illustration.**
The Society of Newspaper Design's 11th design competition judges viewed more than 7,400 entries from the United States and abroad. The 72 winners will appear in SND's 11th Edition of The Best of Newspaper Design.
National Newspaper Association: Two awards, including second place for coverage of Freedom of Information issues and an award for best writing.

1989: Best of the West
David Israels won third place in the feature writing, short form category for his story "AIDS: Notes of a Survivor." Best of the West, sponsored by First Amendment Funding Inc. and the Society of Professional Journalists, draws entries from newspapers in 13 western states.

California Newspaper Publishers Association
Two first places, including best writing and best editorials

Gay and Lesbian Press Association
Two awards were presented to David Israels in the feature writing and editorial commentary categories for his "Gay Voices" column.

Golden Quill Award
(Presented by the International Society of Weekly Newspaper Editors): Tim Redmond, managing editor, won this award for opinion writing.

National Newspaper Association
Five awards, including a first place for coverage of Freedom of Information issues. This annual contest, sponsored by the National Newspaper Association, draws more than 4,000 entries from daily and weekly newspapers all over the country.

Peninsula Press Club
The Bay Guardian won one second place award and two third place awards, competing against both dailies and weeklies in the Bay Area. Craig McLaughlin, special projects editor, won second place for his series on the earthquake. The third place awards were given for best team effort on a series and general news.

Society of Professional Journalists, Northern California chapter
Laura Fraser, contributing writer, named Outstanding Young Journalist of the Year at a weekly paper.

Other Recent Awards
1988
California Newspaper Publishers Association
Three first places, including best editorial and best classified advertising, and three second places

Society of Professional Journalists, Northern California chapter
Jean Field, associate editor, named Outstanding Young Journalist of the Year at a weekly paper.

International Society of Weekly Newspaper Editors
Bruce B. Brugmann presented with Eugene Cervi Award for outstanding public service.

THE SAN FRANCISCO BAY
GUARDIAN

STELLAR SUDS

Local microbrewed beers go head to head in our annual beer tasting.

BY EILEEN ECKLUND

THE PEOPLE who work at this paper drink a lot of beer. We *like* beer. Some of us even know something about beer. Needless to say, it's never very hard to find volunteers for a beer tasting, even though it means filling out the little forms and playing with the pencils.

This tasting was a particularly attractive one, since we set out to find the best beer brewed in Northern California (only ones available in the Bay Area, in bottles, were eligible). It also proved to be a difficult one, because there were so many really great beers to choose from. In the last decade, the number of small breweries has grown phenomenally, and the quality has become quite remarkable. No longer is it a contest between Anchor Brewing Co., Sierra Nevada (the grandfathers of the genre) and one or two others; the list has become truly daunting.

Nevertheless, we forged on. For the final tasting, we narrowed the list to ten beers. We decided to stick to ales and lagers, for the most part, since they tend to be more popular and would be overwhelmed by porters and stouts (a later tasting, maybe?). We can honestly say that *all* the finalists were excellent; even though we did rank them, the point difference between most of these beers was so small as to be insignificant.

All of the finalists discussed below can be found in the Bay Area, though some require more of a search than others (all are well worth it). Prices listed are suggested retail; you'll find they vary widely from store to store.

THE BEER we ranked first comes from tiny Booneville, in Mendocino County. The **Anderson Valley Brewing Co.** is a relative newcomer to the scene, having been in business only 2 1/2 years, but it's started off with a bang. This brewery's **Boont Amber** (suggested retail $3.29/22-oz. bottle) absolutely knocked our socks off. A medium-bodied dark pale ale, Boont Amber uses all-barley malt and about three different types of hops, and is the company's biggest seller.

"A true four-star," one of our tasters commented, and the others agreed: "The best of the lot," "a lot to think about here," "fresh, with a bit of a bite" and just plain "real good." Most of the participants commented that this beer was complex, full-bodied and well-balanced, and many noted fruity, nutty and even smoky flavors; the rich, red-brown color won praise, as did the foamy head.

Big flavor was the order of the evening, and our second-place brew, **Sierra Nevada's Bigfoot Barley Wine** ($7.50/six-pack) didn't disappoint. Described by beer maven Michael Jackson as the "strongest beer in America" (it's 8.48 alcohol by weight), the aptly named Bigfoot treads a fine line between extreme maltiness and hoppiness, and does it superbly. Established in 1981, Chico's Sierra Nevada has been recognized almost from the start as one of the United States' premier microbreweries; it's been making Bigfoot since 1983.

All our tasters noted this beer's extremely distinctive flavor, and most mentioned its bitterness ("though not in a *bad* way"). "It'll cure what ails you," "Wild taste experience," "The Jezebel of beers" and "My big favorite" were just a few of the comments. The tasters also found it woody, "lascivious" and rich, with a "lovely auburn color" and a "head you could cut with a knife."

The **Anderson Valley Brewing Co.** scored again with its **Poleeko Gold** ($3.29/22-oz. bottle) coming in third. This beer, with an all-barley malt, is a light ale similar to an English bitter.

Most of our tasters described this beer as fruity, with a bit of a bite to it. Other comments included: "A substantial flavor that lasts," "Creamy and drinkable — great with food," "lively" and "almost buttery." The head on this beer wasn't long-lasting, but the tasters liked its fruity aroma (one thought it smelled like bananas), and most approved of its tawny yellow color.

A Walnut Creek-brewed beer, **Devil Mountain Brewery's Railroad Ale** ($5/750 ml bottle) captured the fourth spot in our ranking. Another relative newcomer, Devil Mountain began brewing in 1987, and made Railroad Ale right from the start. This strong ale, brewed with three different hops, packs a wallop at 7.2 percent alcohol content — but it's creamy and smooth enough to make you forget it.

Our tasters found it nutty and rich, with a slight bite, and flavorful enough to stand up to a hamburger. Its smoothness was definitely noted; several participants thought it would be no problem to down several pints. The color was a "rich and inviting" amber ("bellissima"), but the head just didn't stand up over time.

TWO VERY different beers tied for fifth-place honors: **San Andreas Brewing Co.'s Kit Fox Amber** ($3-$4/22-oz. bottle) and **Sierra Nevada's Pale Ale** ($5.50-$7/six-pack). San Andreas, located in Hollister, has only been in business since October of 1988, but it has a winner in the Kit Fox, which is its best-selling beer (ironically, brewmaster Bill Millar says the beer was named after an endangered species in Santa Cruz County because they didn't intend to make it very often). Kit Fox is a well-hopped, heavy-bodied, true amber beer, styled after a Munich alt.

Our tasters detected a woody flavor again with this beer, with several mentioning a distinct aroma of oak cask. "Peaty," "smoky" and "mild barbecue" also came up, while others mentioned a slight walnut flavor. "I like this: It wakes you up to beer," and "Yum" were some of the other relevant comments. This beer's deep red color was almost universally described as beautiful, but some tasters were put off by the earthy smell.

Sierra Nevada's Pale Ale is, of course, something of a classic, at least in Northern California. This beer, which the brewery has been making since 1981, is made with Cascade hops and in the classic pale ale style, and has a distinctive floral aroma.

A majority of our tasters found this a nicely balanced, "very drinkable" beer with a nice fruity flavor. Some found it a little bitter, but others liked the slightly sharp edge they detected. "Extremely pleasant," "creamy" and "a good, light beer that would go well with food" seemed to capture the participants' sentiments.

Sixth in our ranking was the **Mendocino Brewing Co.'s Red Tail Ale** ($7/six-pack). A favorite in the Bay Area, this full-bodied amber ale in the English style strikes a balance between maltiness and a bitter hop character. The Mendocino Brewing Co., situated in Hopland, opened in 1983. It has been making Red Tail since then, but the brew has only been available in bottles since 1987.

Our tasters characterized Red Tail as medium-bodied and mellow, "fruity but not too sweet," with a "soft, crisp taste like a smooth Autumn day." Everyone was impressed with its smoothness and balance, but a few thought it wasn't as distinctive as some of the other beers. Most found its golden-brown color and mild aroma very appealing, but its head faded rather quickly.

San Francisco Brewing Co., which has been in business about four years now (and operates a fine brewpub in North Beach), scored seventh place with its **Emperor Norton Lager** ($4/22-oz. bottle). Although they've been making this beer for as long as the company's been around, it's only been available in bottles for about a year and a half. Emperor Norton is a Munich-style lager, amber in color, full-bodied and sweet.

Our tasters noted this beer's lighter flavor and good finish. "Good with a spicy meal," "delicate and fruity" and "creamy" were some of the descriptions offered. Some thought it could use more of a bite, but one noted that it had a "subtle hint of something special that keeps you going." Many liked the mild, golden color, but a few thought it a bit murky, and most found the aroma unpleasant, even "skunky."

SURPRISINGLY, THE ever-popular **Anchor Brewing Co.'s Liberty Ale** ($6.25/six-pack) came in eighth in our field of ten. San Francisco's Anchor, while not technically a microbrewery, sets the standard for specialty-beer brewers; it's been around since the 1860s, and was bought by current owner Fritz Maytag in 1965, since which time it has gained a well-deserved reputation for fine beers. Liberty Ale is a traditional-style top-fermenting ale, made with natural ingredients and dry-hopped. First brewed in 1975, Liberty has been part of Anchor's regular line of beers since 1983.

Our panel found it light in comparison to the other beers tasted, a bit bland but with "enough flavor to keep up a conversation." "Very pleasant," "like lemon and ginger" and "apple-like" were some of the other comments. Overall, our tasters thought this beer would be good for the long haul, but that it wasn't as distinctive as the others. Liberty's mild, pleasant aroma was characterized as "lightly floral," and most liked its clear, cider-like color.

Our last-ranked beer came from the **Winchester Brewing Co.** in San Jose. Winchester started brewing its **Red Ale** ($3.49/22-oz. bottle) about two years ago, when it first opened its doors. A robust, full-bodied beer, Red Ale is balanced with America's Northwestern hops.

Our tasters definitely noted this beer's smoky flavor, with several comparing it to a barbecue. A few noted chocolatey undertones, and several commented on its thickness. Overall, the panelists thought this beer would be good in small doses, but found it overwhelming compared to the others. Its thick, long-lasting head was a definite plus, as was its rich mahogany color.

We're obviously going to have to conduct this tasting on a regular basis. New contenders are popping up all the time, and we certainly have no lack of happy guinea pigs. We can only wish that all our Best Ofs could be so easy to research — and so difficult to decide — as this one. ■

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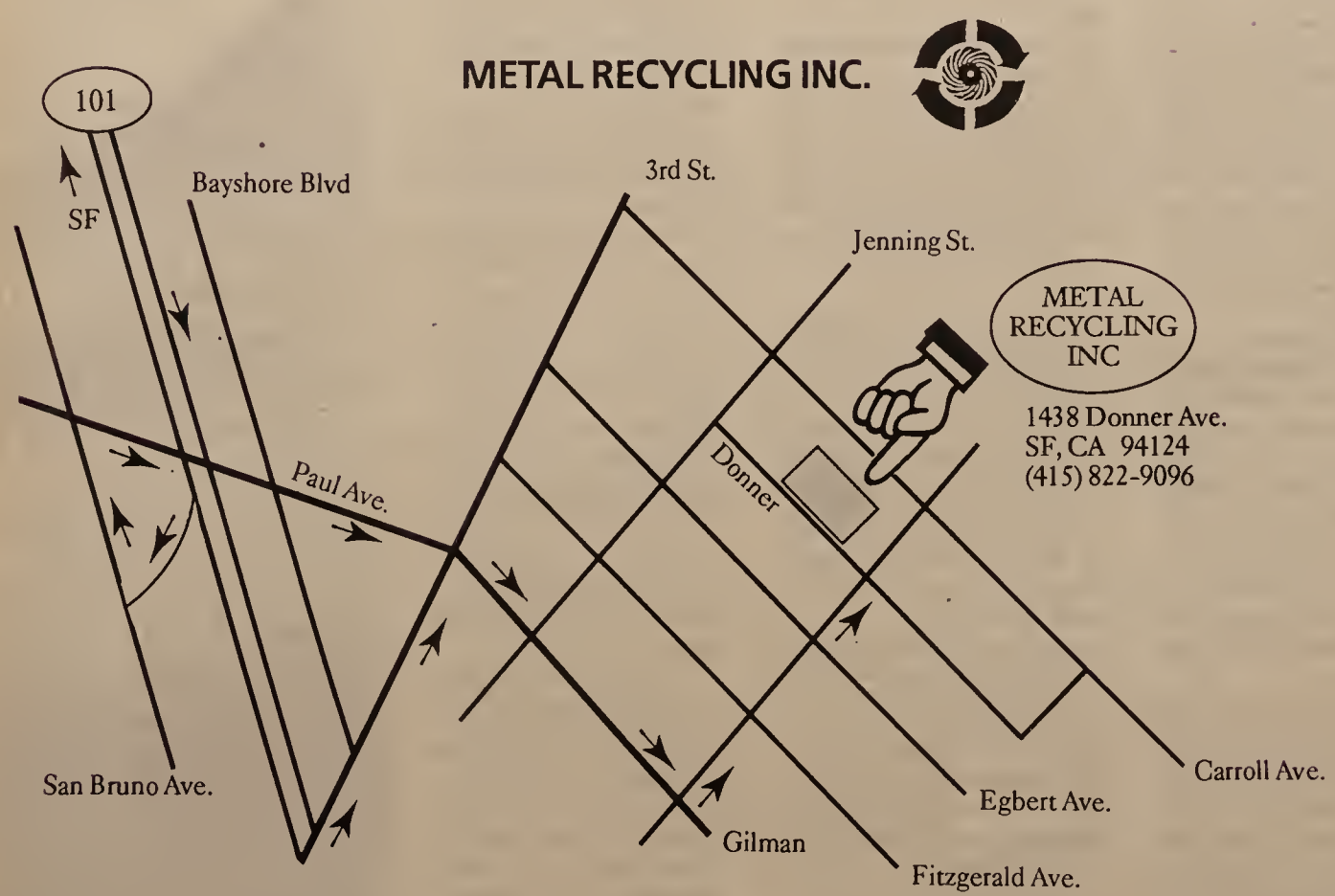

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Not just any stairway: The San Francisco Centre has the Best Escalator.

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BEST ESCALATOR

THE BEST thing about downtown's "tall mall," the San Francisco Centre, may be its spiral escalator. Whereas most escalators merely shuttle passengers up and down, from floor to floor like a lazy conveyer belt, the four-story spiral monster snaking its way through the middle of San Francisco Centre is an experience that makes getting there half the fun.

The only ecalator of its kind in the United States (there are several in Japan), it's actually more like a broken spiral because you *have* to get off at every floor, and (surprise!) walk by many trendy shoppe (not shop) fronts — each beckoning for your attention and your VISA — en route to the spiral's next section. Depending on whether you like to see or be seen, you can either climb aboard the mammoth "Stairway to Nordstrom" and become part of the human pageant, or watch the passing parade from any one of eight circular balconies.

The San Francisco Centre, Fifth and Market, SF.

BEST MASS TRANSIT BARGAIN

WOULDN'T YOU know it? Just days after the Bay Bridge reopened last November, the majority of commuters forced out of their cars and onto public transportation by the Loma Prieta Quake holed themselves up in their cars once again. But for those who continue to use BART, Muni and AC Transit on a regular basis, the AC/BART Plus pass comes as good news indeed.

This bi-monthly pass acts like a BART ticket, Muni Fastpass and AC pass rolled into one. It comes in a variety of price ranges, based on the BART value encoded along the magnetic strip. Whatever BART amount you settle on, the pass entitles you to unlimited access on Muni and AC Transit within the East Bay. For instance, $34 gets you a $30 BART ticket plus Muni and AC privileges. Over the course of a month, that's a savings of around $60, plus you avoid the daily crunch of rush-hour traffic, the hassle of scrounging around for exact change and the headaches brought on by searching in vain for a place to park. So do yourself, the environment and all the weary toll collectors a favor by checking out the AC/BART Plus pass.

AC/BART Plus Passes can be purchased at the Embarcadero and Montgomery BART stations, and various locations around the city.

BEST BUMP

DO YOU love your car? If the answer is yes, read no further. But if you like mindless fun, shocking out-of-town visitors and pretending to be in a classic San Francisco car chase, we have the bump for you.

Head south on Gough from Pine or Bush. After you pass the Cathedral and start your descent to the Civic Center area, hit the gas (check to make sure there aren't any cars in front of you) and when you reach the corner of Gough and Eddy, get ready to be airborne. For a few seconds you *are* Steve McQueen in *Bullitt*.

BEST BUS RIDE

SURE, MOST people's Earth Day pilgrimages to Crissy Field were disasters — after watching numerous completely packed 22 Fillmore buses pass, many just went home to hide from the toxically over-publicized event. But those who opted for the slower, less crowded and strikingly scenic 29 Sunset route to the event lucked out.

Let the tourists grab the Powell-Hyde cable car to Fisherman's wharf, and leave the the 33 Stanyan's adventurous view for thrill-seekers, because the 29's half hour of careless auto-free wandering is the best route for eyeing scenic sights, ocean views and tall trees as it winds its way through the Presidio.

Clearly, there are better forms of entertainment than bus rides, but if you find yourself with an afternoon to waste, take the 29 to Baker Beach and lie nude in the sun — you won't regret it.

The 29 runs from Lake Merced through the Sunset and Richmond and Presidio at 10- to 20-minute intervals daily. Call 673-6864 for MUNI information.

BEST OLFACTORY DRIVING EXPERIENCE

CRUISING THE streets of San Francisco looking for fun? Take a spin on Potrero Hill — specifically on Mariposa between DeHaro and Wisconsin — and experience the whiff of a lifetime. Depending on the time of day and other factors, you could smell some aromatic suds being brewed at the Anchor Steam Brewery or some equally delectable coffee being roasted at the coffee company right next door. If you're lucky, you'll get both — it's just like an evening out and a morning cup o' java rolled into one.

Beautiful scenery in transit: The 29 Sunset is the Best Bus Ride.

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BEST ISLAND OF SOLITUDE IN THE FINANCIAL DISTRICT

PACK YOURSELF a picnic lunch, grab a good book and make your way to the Sutter Stockton Garage for the most solitary place in downtown San Francisco. You can enter off the corners of Sutter and Stockton or Bush and Stockton and take either car or elevator up to the open air on Level 12, where you'll have the whole place to yourself. At 75 cents an hour it's the cheapest therapy in the city — a great place to go compose your thoughts and put some order into your white-collar existence.

This island of solitude, just around the corner from Union Square and only a ten-minute walk from the Embarcadero Center, features a view of Old Glory waving from atop the Sir Francis Drake and the San Francisco Savings Building. You're just high enough to make quite an impact if you want to jump, low enough to observe office workers toiling away in adjacent buildings. Passing clouds reflect off the shiny windows. The spires of St. Peter and Paul's in North Beach remind you that, in a sense, you're that much closer to god. It's the perfect place to declare your love to that special someone.

Sutter Stockton Garage, 330 Sutter, SF, 982-8371.

Esther "b" Woest and Sylvia Bryant get away from it all at the Best Island of Solitude in the Financial District — Level 12 of the Sutter Stockton Garage.

Peace and tranquility are just a bus ride away at Land's End — the Best Spot To Get Away From It All.

BEST OUTDOOR LUNCH SPOTS

WHEN BAY Area temperatures escalated into the 80s and 90s earlier this summer, the 9-to-5 office crowd stayed indoors for lunch. One can hardly fault folks for choosing indoor spaces to sit and munch, though: Outdoor opportunities in downtown San Francisco are pretty scarce, and in some places little more than a concrete plaza can be found between buildings. The most obvious and accessible open-air spots are too crowded or commit visitors to buying lunch when they might prefer to eat something brought from home.

But a short walk to the edge of San Francisco's Financial District will turn up one square block of respite. Sidney Walton Park at Front and Broadway streets gives lunchers the shade of fir trees and a chance to sit on the grass. Lots of people already know about this park, but there are still enough open spaces for you to eat alone without hearing other people's conversations. And when a breeze rustles the trees, a luncher can almost forget about the city.

Downtown San Francisco could learn a lesson from downtown Oakland's Lake Merritt. At the edge of the East Bay hub city's skyscraper zone is a salt-water lagoon snaking around a peninsular park. Benches line the shoreline on Harrison Street at Grand Avenue, and a hummocked lawn of deciduous trees treat noon-hour Oaklanders to a total break from work.

BEST PLACE TO KILL TIME WITH KIDS IN DOWNTOWN SAN FRANCISCO

CHILDREN ARE not usually good at waiting. If you're in San Francisco with kids, the hour before the ferry comes or the movie starts can drive you crazy with complaints and squabbles or cost you a lot in ice cream/T-shirt bribery.

Unless you take them to the Vaillancourt Fountain, a walk-through fountain at the foot of Market on the Embarcadero. Adults have been known to complain vociferously about how ugly the Vaillancourt is, but kids love it. A huge structure of concrete slabs at a jumble of angles, with water falling from pipes about ten feet up into a big pond, it's part cityscape, part waterfall — and irresistible to clamber around and through.

You can walk across the pond on a path of concrete slabs that curves behind the falling water. It's easy enough for toddlers or grandparents to negotiate without getting soaked —— but, to the satisfaction of all, not without getting sprinkled. You can also climb steps down to the water's edge and up to the top of the waterfall. The sunny, grassy park around the fountain offers people-watching, pigeon-chasing and, if you're lucky, show-off skateboarders whizzing past "No Skateboarding" signs. The atmosphere seems to mellow everyone out. If you had the foresight to bring a Frisbee, you've got it made.

But if restlessness threatens again, head for the Hyatt Hotel and take a ride on a series of glass-walled elevators, past the spectacular, multi-story lobby and out to a view of the city getting smaller and smaller as you ride to the top.

It's all free — unless you succumb to the temptation to hit one of the espresso bars and sit sipping at an outdoor table as you beam serenely at the kids playing in the fountain. But that wouldn't be too bad, either.

BEST SPOT TO GET AWAY FROM IT ALL

HAS THE rat race got you down? The urban jungle causing you to hum the Caged Tiger Blues? Feel you're ready to pounce on the next passer-by who so much as whispers, "Have a nice day?" If so, there's no need to do anything *really* drastic, like becoming a forest ranger or entering the priesthood. Peace and tranquility are only a bus ride away: Just hop on the 38 Muni and ride to the end of the line (Geary and 48th Ave.), then mosey on down to the dirt path on your right (heading north).

As you wind your way along the coast at Land's End, you'll come across some of the most breathtaking sights to be found anywhere — the thunderous crash of waves below you, the Marin Headlands stretching in front of you and the Golden Gate Bridge towering triumphantly in the background. If coming across an occasional urban refugee is more civilization than you can handle, you can literally get off this beaten track. There are plenty of trails you can follow (and cozy hideaways to stop in) all the way down to the ocean. Clean air, spectacular scenery and no cars — what more could you want?

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continued from page 97

BEST ANIMAL NOT IN A ZOO

TAKE A walk on the wild side and you may be rewarded with a sighting of the mysterious predator bobcat in the Marin Headlands. For pure drama, a glimpse of this wild cat is high on everyone's list. A good place to start looking is the Bobcat Trail; to find it, stop at the ranger station/visitor center at Rodeo Lagoon and get a map (the Miwok/Bobcat trailhead is near the center). The best time for an encounter is at the first light of day or — if you dare — any time of night.

BEST NEARBY HIKING

THE BAY Area has a lot of great hiking, and every hiker has his or her own favorite spots. Our pick for the best nearby hiking doesn't go to any one place, however, but to a number of spots on the Peninsula that are designated open space preserves. The Peninsula is in general an underappreciated portion of the Bay Area, and the open space preserves are no exception — a fact that is their biggest attraction for some users.

Sure, the Marin Headlands are spectacular, but so are many of the open space trails, and you'll find only a fraction of the people using them. Better yet, you won't have to wait in a traffic jam for three hours just to get there. Once you're there, you can explore one spot for the whole day or car-hop between several; there are currently 25 preserves spread throughout southern San Mateo County and northern Santa Clara County.

Spots with names like Windy Hill, Los Trancos, Monte Bello, Skyline Ridge and Purisima Creek Redwoods offer some incredible vistas, treks through a myriad of terrains and some true seclusion. Like anywhere in the Bay Area, the weather varies from foggy, windy and extremely cold to hellishly hot, but you're more likely to encounter sun here than you are up by the Golden Gate.

We've seen rattlesnakes, alligator lizards and salamanders here, not to mention some fancy estates; the preserves are a mix of wildlands and domesticated or once-domesticated areas. One hike takes you up to the remains of an abandoned farmstead, another to a turn-of-the-century winery and farmstead. Others give you amazing views of the Bay and its environs or the rolling, wooded hills that stretch to the ocean.

The preserves are managed by the Midpeninsula Regional Open Space District, which acquires and maintains property, provides rangers and builds trails and other facilities, but doesn't do a lot of promotion. Thus, the tourist quotient is much smaller than in other parts of the Bay Area, and even many local residents don't know these trails exist — or, if they do, where to find them. They aren't on most maps, although maps of them do exist. For a guide to the Open Space Preserves or to request maps of specific areas, contact the Midpeninsula Regional Open Space District (201 San Antonio Circle, suite C135, Mt. View 94040; 949-5500); the Trail Information and Volunteer Center (4898 El Camino Real, #205A, Los Altos 94022; 968-7065) also has maps of the preserves, as well as other Peninsula county and state parks maps.

But you can find a great place to hike even without a map: Simply hop in your car or on your motorcycle or bike and head down Skyline Boulevard. Watch for parking lots or turnouts where you see a few cars parked; these are the trailheads of the more developed areas, where you'll find brochures and marked trails. The pullouts are for adventurous sorts or those with maps; usually these areas are less developed, and all you'll find are trails, often unmarked, meandering off into the hills.

BEST OLD-GROWTH FOREST

OLD-GROWTH forests in the Pacific Northwest have gotten a lot of media and political attention lately, but did you realize that the Bay Area has its own old-growth forest — Muir Woods? Deep within the ancient forest, among 1,000-year-old redwoods, it's always cool and quiet, and the trails are meticulously maintained — there's not an empty soda can in sight.

Muir Woods even has spotted owls living within its 550 acres, park officials say. The National Park Service operates the park, and there's no charge to visit. No camping is allowed, but numerous trails exist for day hikes.

Muir Woods, Mill Valley, 388-2595. Hours: Daily, 8 am-8 pm.

BEST REAL ESTATE DEAL WE EVER MADE WITH THE ARMY

IN 1969, Congressman Phil Burton drafted legislation on California park land, including a stipulation that army lands in the Marin Headlands be turned over to the Golden Gate National Recreational Area when the army no longer had administrative or defensive uses for it. At the time, the army was using the land for reserve training activities (playing war, no doubt), some housing and as a home for two Nike missile bases. The bill passed in 1972, and by 1974 the first park ranger station was set up in the Headlands. John Martini, GGNRA supervisory park ranger, remembers passing soldiers pulling the missiles out of the ground while taking visitors on the first guided hikes through the area. The army still maintains a yacht club and horse stables in the Headlands; we won't begrudge them these amenities, since if it weren't for the army this beautiful, undeveloped spot would probably look just like Sausalito.

continued page 101

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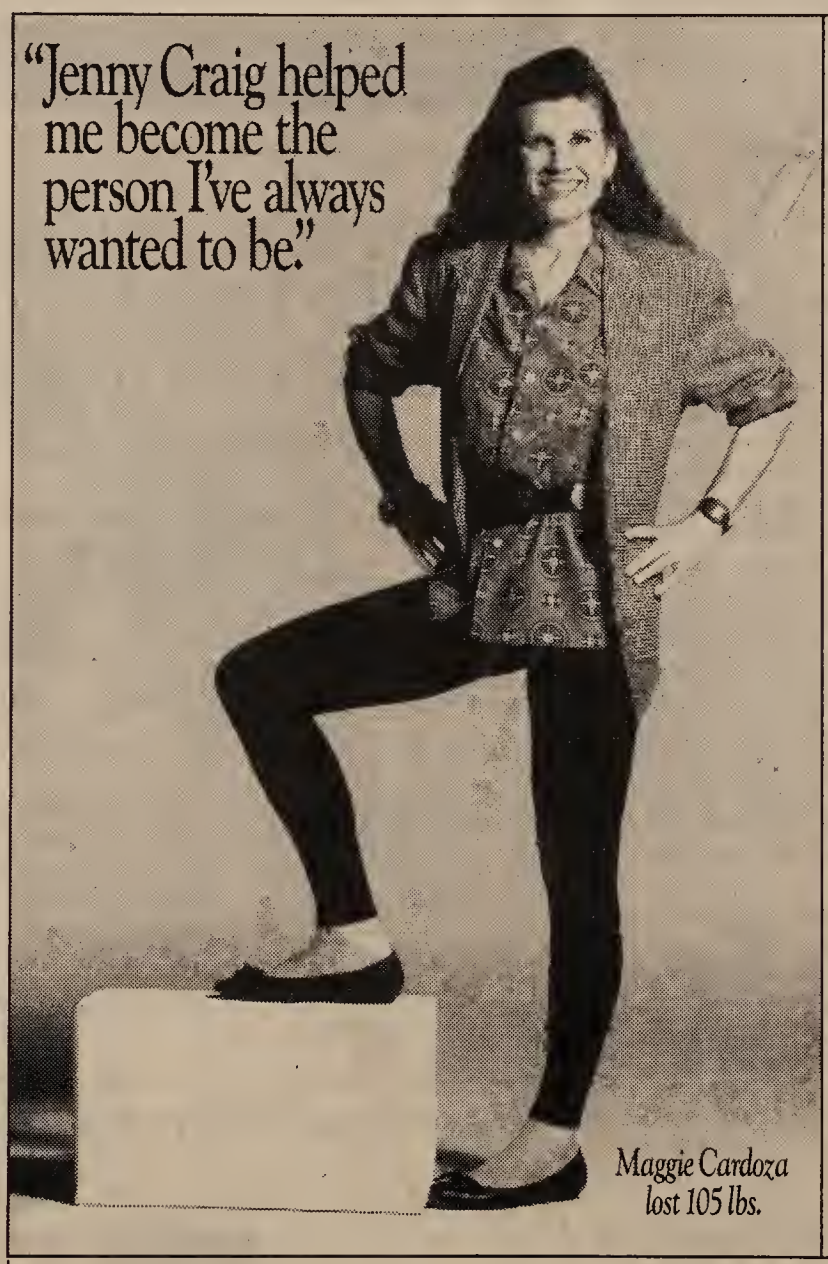

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Shoot hoops, no roof: Moss Park in Oakland is the Best Place To Play Basketball Outdoors.

continued from page 99

BEST PLACE TO PLAY BASKETBALL OUTDOORS

WITHOUT A doubt, Oakland's Mosswood Park features the finest outdoor basketball in the Bay Area. The 8.5-acre, neatly manicured park has two full-size basketball courts with big backboards and nylon nets.

Mosswood, situated near downtown Oakland, is the place to go if you're interested in a pick-up game or even if you just want to watch some acrobatic hoops players. Mosswood attracts some talented basketball players, and after an afternoon here, you'll wonder why these guys aren't playing in the NBA.

In addition to quality basketball courts, Mosswood has a picnic area with large lawns and redwood and pine trees to provide relief from the summer sun. The park, which is free, also has two play areas for children.

Mosswood Park, 3612 Webster, Oakl., 655-4736. Hours: Daily, 9 am-8 pm.

BEST BIKE RIDE ON THE PENINSULA

WHAT YOU are about to learn is not a secret. In fact, we hesitate to let even more people know about the Sawyer Camp Trail. On sunny Sundays, the first half-mile is so crowded with bicyclers, roller skaters, joggers, walkers, tricyclers and stroller-riders that it gives rise to that maybe-it's-time-to-bail-out-and-move-to-Oregon feeling.

But then, why shouldn't you know, too? The trail is a paved path that runs for six miles along Crystal Springs Reservoir, where Hetch Hetchy water waits before flowing into your faucet.

From the trail you see the water sparkling below you in the valley (aka the San Andreas Fault), with the blue-green Santa Cruz mountains rising up on the other side. If you're alert, you can almost always see deer on the grassy slope that leads down to the reservoir, plus many kinds of birds. On the other side of the trail are the open, grassy hills that California romantics call "golden." Farther along, the path leads into a suddenly cool, dark-green forest.

The slopes are easily bikeable, mileage markers keep the compulsive posted on their progress and about half-way through the trail there's a picnic area with bathrooms and a telephone. It ain't the wilderness.

But after the first half-mile, the crowd thins out. Much of the time you may be alone, passing people only once in a while. You'll mainly notice the quiet and beauty of the hills and woods and water.

Of course, the people can be OK, too. You might be interested, for example, in observing the fabulous display of matching jogging suits and bike wear suburbanites don for the appropriate exercise. Or you might share with a little group of strangers the moment you all suddenly see a big coyote standing out clear against the hill above you.

By the time you leave, you might even feel lucky to live in the Bay Area, after all.

Sawyer Camp Trail, Hillcrest to Crystal Springs, San Bruno, 589-5708. Hours: Daily, sunrise to sunset.

BEST PLACE TO SKATEBOARD

WITH ITS crazy hills, driveways, curbs and friendly drivers, San Francisco has been described as the biggest, best skateboard park in the world. Be that as it may, we are sadly lacking in the official skate park category. The Dish in Hunter's Point, at the top of Hudson off Third Street, is the only public park within the city limits, but according to *Thrasher* magazine, it's "kind of a gnarly place for kids." Their pick for the best spot to spin your wheels is the beach curb at the Ocean Beach condominiums, between Fulton and Balboa. Sea air, good jumps, nice crowd. We're taking their word for it.

BEST WINDSURFING STORE

IT'S LIKE totally nukin' dude, but what if your board is bogus? Surf on in to Berkeley's Sail and Ski and the friendly staff will get you back on the waves. Sail and Ski offers windsurfing gear for everyone, from the pro to the first-timer who barely knows it's the sail side that goes up. With new, used and consignment equipment, you're bound to find that wetsuit or board for a price you can afford. Sail and Ski also does repairs and offers lessons. Call in the morning and you'll be ripping aerial loops by noon.

Sail and Ski, 843 Gilman, Berk., 527-6411. Hours: Mon.-Fri., 10 am-7 pm; Sat.-Sun., 10 am-6 pm.

BEST STREET TO ROLL A PUMPKIN DOWN

WE HAVE to admit this is a rather seasonal "Best of," but think about it: What could be more fun than rolling a flaming jack-o'-lantern down a steep, potholed street in a heavily congested urban area — especially at dusk?

It's Autumn, the sky is gray and threatening, the wind blows cold across Bernal Heights and you stand at the corner of Cortland and Ellsworth. Children in their Halloween finery run past, shaking sacks of sugar and polysorbate confections. You grip the hollowed gourd firmly in your hands — bowling shirt and shoes are optional — you wind up and let go, a certain feline grace accompanying your follow-through.

You don't have to live on Ellsworth to roll pumpkins down it; in fact, you don't even have to use your own pumpkin, although it would be less mean. Ellsworth isn't that steep a street in comparison to, say, Jones just off California or Diamond Heights, but it is quiet, suburban and, most importantly, in pretty rotten shape. The holes and outcrops in the cement give the roll the kind of exhilaration you probably haven't felt since the last time Evel Knievel bought it on his Harley. Happy bowling!

BEST BICYCLE SHOP

WALK INTO many bicycle shops in San Francisco and you're surrounded, not by bikes, but by expensive clothes and stupid accessories.

The pressure is on to buy, buy, buy. Then the service guy, if he's in the mood to help you — they're usually swamped with curious customers — might show you a few bikes, but don't ask questions, there's often no time.

If attitude isn't what you're looking for, try the Freewheel Bikeshop, a small, simple shop where you can buy a new bike, and better yet, fix up your old one.

"There's no attitude here," says co-owner Alter Rose, a bearded fellow in jeans and a T-shirt. "I'm in the public service business. We make enough money to live on, but we're not in it for the profit."

The shop is set up to teach bicyclists about their bikes by offering intensive bike repair courses which run for nine hours over three weeks. The cost to learn how to reconstruct your bike is $60. But for the casual biker who just needs to know how to fix a flat tire or change brake pads, the Freewheel also rents its shop, tools and advice for $18 a year.

"If you ride a horse, you should know how to take care of it," Rose says. "You will enjoy your bike more if you understand how it works."

The shop, which has a city-wide reputation for custom wheel building, also sells parts and safety equipment. But if you're looking for the latest accessories, don't bother with the Freewheel.

"I tell people they only think they need this stuff," says Rose, "and then I send them to another store."

Freewheel Bikeshop, 1920 Hayes, SF, 752-9195. Hours: daily, 10 am-6 pm.

continued next page

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SPORTS

continued from previous page

BEST PLACE TO PLAY TENNIS IN SAN FRANCISCO

IF YOU think there's no point to digging your tennis racquet out of the closet because there are no swell courts to play on in San Francisco, think again — with 151 around the city, there have to be *some* winners.

Taking into consideration court availability, weather conditions, amenities and public-transportation accessibility, our choice is Dolores Park at 18th and Dolores — not only a nice place to play tennis, but a beautiful spot in itself.

Even when the fog is rolling down Geary or engulfing Golden Gate Park, the Dolores courts, nestled within the Mission District, will usually be warm. And there's less of a chance that the wind will blow your game or ball away; most of the bracing sea breeze is blocked by Dolores Heights.

With six courts awaiting your ace serve, finding space available never involves too long a wait. If meeting your opponent at the park, arrive early and practice on the handy warm-up wall, or get into a zen-like tennis mode by relaxing on the sloping green lawn and enjoying a great skyline view.

In addition to tennis courts, Dolores Park also offers a baseball diamond, a playground for the kids, basketball and plenty of grassy open space on which to enjoy a picnic after your strenuous game. It's especially nice to watch the sun set over Twin Peaks as the fog starts its descent upon the city.

Both the J Church light-rail and the 22 Fillmore bus stop directly in front of the park, and nearby parking is usually easy to find.

All public tennis courts are supplied and maintained by the San Francisco Parks and Recreation Department; call 753-7027 for a map of all the public tennis courts around San Francisco.

Dolores Park, 18th Street and Delores, 753-7027. Hours: Daily, sunrise to sunset.

BEST NON-PROFESSIONAL SPECTATOR SPORT

IN COVERING the local club lacrosse season in the Bay Area, sports writers love to paint a portrait of topsider-treaded preppies named Biff and Neddy tossing a ball around while discussing who got accepted to what eating club at Princeton. Although the sport does enjoy its greatest popularity on the Eastern seaboard, its origins are uniquely American.

First played by the six nations of the Iroquois long before Columbus decided to pay a visit, "Bagataway" was much rougher than it is today. Those first teams could swell up to 1,000 players per side, and games could last three days. Players tried to disable one another with the heavy wooden shafts of their crosses on the way to goals that were often miles apart. The Cherokees called the sport "little brother of war," because it was such good training for combat. French settlers likened the shape of the stick's net to a bishop's crozier (la crosse), and so gave the sport its current name.

The game was tamed to its modern-day parameters of 12 players per team (and later ten) and fields 110 yards long and 60 yards wide by the "father of lacrosse," George Beers, in 1860. Lacrosse now enjoys wide popularity in Australia, England, Ireland and New Zealand as well as in its founding countries of Canada and the United States.

Boasting ten club teams, lacrosse is alive and well in the Bay Area. The Northern California Lacrosse Association, the sport's local governing body, organizes the season, which runs January 27th-May 27th.

Bay Area lacrosse teams and their contacts include: the Berkeley Lacrosse club (Aaron Persky), 655-4269, the Capitol Lacrosse Club (Tom Busch), 377-0265, the Golden Gate Lacrosse Club (Mark Merrion), 938-2944, the Marin Lacrosse Club (Matt Field), 922-0373, the Monterey Lacrosse Club (Tom Allen), 624-7974, the Palo Alto Lacrosse Club (Paul Donovan), 296-6036, the San Francisco Lacrosse Club (Chris Harkins), 386-0619 and the West Bay Lacrosse Club (Ken Bauer), 688-0210, ext. 278.

continued page 105

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I'LL GLADLY PAY YOU TUESDAY...

The elusive search for the Bay Area's best hamburger yields some interesting results

BY MIRIAM WOLF

FOR SOME, a huge, charred-to-perfection hamburger with just a touch of pink in the center nestled in a firm yet tender bun and surrounded by fresh tomato, lettuce, mayo and ketchup, is the essence of American cooking. The taste and texture combinations are subtle and many-layered, as your teeth meet the springy bun, notice the creamy mayo and slice through the crisp vegetables (red onion is a definite plus), finally to be rewarded by a bite of the juicy, meaty, carbon-covered burger itself. Others, horrified at the prospect of dining so high on the food chain, content themselves with pale imitations like tofu burgers.

Although the Bay Guardian staff features several semi-vegetarians ("I don't eat red meat — well, maybe sometimes"), there were plenty of people ready and willing to chow down on the best of the Bay Area's hamburgers, all in the name of journalism.

Our search took us to classy hangouts, where we spied on San Francisco's elite while dining on expensive burgers that came with a choice of items like blue cheese, arugula and eight different kinds of mustard. We also chowed down on cheap hamburgers with pickles and American cheese in regular joints, where there were no beautiful people to distract us from the matter at hand. Along the way, we learned that burgers are appropriate for any time of day: They make a hearty, albeit nap-inducing, lunch, a satisfying dinner; and are the perfect late-night treat after an evening of cultural events or just plain bar-hopping.

Eventually, we narrowed the field to eight diverse spots in San Francisco and the East Bay. Tasters were sent out to evaluate burgers on seven different criteria: size, aroma, cooking technique, appearance, bun quality, condiment choice, texture and overall taste. Extra points were added for atmosphere and service. The tasters agreed that all the hamburgers were edible, and even enjoyable, but there were two places that serve burgers of such high quality that they elevate the simple burger into the realm of high art.

Taking first and second place, respectively, were a dark-horse candidate, **Joe's Cable Car Restaurant** (4320 Mission, SF, 334-6699), and the favored spot of young hipsters, **Zuni Cafe** (1658 Market, SF, 552-2522).

Joe's is the kind of place that retro-'50s diners (cf. Max's) try to copy. Upon arrival, we were met in the parking lot by a speaker blaring (what else?) Frank Sinatra tunes. It's a bare-bones joint, where you order at the counter and a wise-cracking, world-weary waitress brings your burgers, fries and shakes to your table.

But what's really special about Joe's (besides the burgers — more on those later) is the fact that Joe grinds his own fresh chuck daily — and he isn't shy about telling you so. On every napkin, on every menu, on every matchbook, on every cash-register receipt, on every wall, is emblazoned the slogan, "Joe grinds his own fresh chuck daily." Off to one side of the red-vinyl-boothed restaurant is a glassed-in area where Joe actually performs his grinding duties: You can watch him do it! And below the windows, in case you've come at an off-grinding time, is a mural of Joe grinding his own fresh chuck daily. But there's more. Each time you visit Joe's Cable Car Restaurant, you earn points toward valuable gifts. Two hamburgers put you almost halfway to a "Joe grinds his own fresh chuck daily" ashtray.

Fresh-ground chuck must be the secret behind these tasty burgers, which come in three different sizes — four-ounce, six-ounce and "Paul Bunyan" eight-ounce. Joe also offers 15 different kinds of burgers, with toppings that range from chili to a sunny-side-up egg. A six-ounce cheeseburger will run you about $6. Joe's earned high marks from the tasters in almost all the categories for its charbroiled burgers. The panelists were especially impressed with the aroma, declaring it "fresh and meaty." The texture of fresh-ground chuck was appealing as well: "Hand-ground! No hard parts like bones, feet and other fast-food stuff." The tasters were split in the condiments category: Some liked the simplicity of the garnishes, which included very fresh lettuce, tomato, red onion, pepperoncini and a smear of mayo, while others questioned the unasked-for addition of mayonnaise and clamored for a more exciting range of table condiments. Everyone, however, was appreciative of the slice of pineapple that came with every hamburger.

GUARDIAN GRAPHIC BY LLOYD DANGLE

Sliding upscale at a dizzying pace, we come to the Zuni Cafe. Tasters were ambivalent about the atmosphere here. We loved the whole "Zuniness" of the place: the floor-to-ceiling windows, the here-to-see-and-be-seen crowd, the delicious drinks and the butcher-paper tablecloths, perfect for keeping busy while waiting for the food. And oftentimes that wait will be a long one. Our tasters waited almost an hour for their burgers — on a Tuesday night. Zuni is notorious for bad service; it's often slow, with waits of up to 20 minutes before a server even acknowledges your presence. The attitude quotient, too, is usually shockingly high.

When the burgers finally arrived, our tasters pronounced them "worth that wait," adding "I'd walk way far for this burger." Zuni got high marks in the size and aroma category. The meat seemed high-quality and quite lean. Tasters were also quite impressed that the charbroiled burgers were cooked *exactly* to order: "Asked for rare and the meat was still pulsing!"

Popular, too, was Zuni's use of "sublime" grilled foccacia in lieu of a bun, although the weightiness of the meat did cause the foccacia to fall apart messily — an embarrassing situation when you're trying to look your hippest. Zuni also offers upscale accompaniments to your burger. The gorgonzola and grilled onions were pronounced "yummy," and the secret sauce, a mustardy aoli, also received high marks.

The hamburgers at Zuni cost

continued page 107

BEST TEENY-TINY CHEESEBURGER

BAR BURGERS are a very important subset of the burger genre, especially to people looking for a satisfying bite with their beer. Well, a bite is all you'll get at The DeLuxe, but it's a great little mouthful, and the couple of fat fries that come with it are delicious as well.

The DeLuxe, an upper Haight Street bar that was primarily a gay hangout until about a year ago, now sports a mixed clientele, a fairly hip but relaxed atmosphere, music that's far too loud and good bar food. The cheeseburger with fries is only $3.25, and while it's hardly a meal for someone who's hungry, it'll do to take the edge off.

Amounting to about four bites' worth, the burgers are fat, juicy, well-seasoned and topped with good cheese and fried onions. The bun's pretty good, too. If you can fight your way through the door and snag a table (The DeLuxe gets pretty packed, especially on weekend nights), you'll find it was worth the effort.

THE DELUXE, *1511 Haight, 552-6949. Hours: Mon.-Fri., 4 pm-2 am; Sat. and Sun., 11 am-2 am.*

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GAIA celebrated its three year anniversary this summer. When we opened for business our hopes were simple- to do what we loved in the world and to contribute to the Bay Area's rich spiritual, intellectual and cultural community which had contributed so much to our own lives. To our great delight our work has flourished and with your support a vision of GAIA as a community center for ecospiritual resources is unfolding.

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TUESDAY

continued from page 105

over $8, and the delicious shoestring-style french fries are $3.25 extra — a high price to pay for this American staple. Keep in mind, too, that Zuni only serves its hamburgers after 10 pm.

Our favorite burger in the East Bay can be found at **Barney's Gourmet Hamburgers** (4162 Piedmont, Oakl., 655-7180). Gourmet is the key word here, as Barney's offers a cornucopia of fab toppings for your burger — more than 20 different combinations. The most popular — the Baja Burger — includes jack cheese, avocado, salsa and bacon. Each table also sported three kinds of mustard.

Barney's has created a Mediterranean feel for its restful outdoor patio, which is shaded with beautiful trees and features gurgling streams and a pond. The crowd is very mixed, with young and old people mingling in a casual atmosphere — definitely an unpretentious place.

The burgers themselves were rated highly, described variously by our tasters as "a real honest burger" and "rich and zesty." The grilled meat had a "full" but not overpowering aroma. Taken altogether, Barney's has excellent burgers: "A rave review" is what one taster awarded them. The only quibble we had was in the bun department: The french bread was a very good wrapping for the tasty meat, but the regulation buns were "cheap, grocery-store style," and the English muffin was under-toasted.

A Bay Guardian sentimental favorite took fourth-place honors. **The Ramp** (855 China Basin, SF, 621-2378) has a rustic outdoor patio that looks out onto the Bay. It has been the scene of many of our beer/burger/staff meeting lunches, where the heat of the sun and the beauty of the Bay were far more intoxicating than the libations we consumed.

The surprise is that, with all that scenery, you get a pretty good burger, too. Size-wise, the portion of ground meat is quite hearty, and the burgers come with red onions, tomato, lettuce and good pickles. The taste and aroma said pure meat. One taster declared that the grilled onions he had with his patty melt were "superb."

Although the burgers were grilled tastily, all were overcooked, with no pink in sight, even when medium rare was requested. Overall, though, The Ramp's burgers were rated "pretty close to perfect."

The distinctive rectangular burgers of **Balboa Cafe** (3199 Fillmore, SF, 922-4595) came in fifth. These burgers were praised for their size and meat quality, but ultimately the raters felt that they were "nothing special." Balboa also lost points for its too-thin rolls and for its cooking technique (the burgers seemed to be fried).

The $8.50 burgers were big and came with fries, which is always a plus, as was the gracious service. But the atmosphere of this Marina hangout appalled our tasters: "Overheard too many conversations about investment banking." "All-white clientele, with sharp, conservative haircuts, eating dinner in a place with white tablecloths and two white roses on the tables."

It's not like we have anything against yuppies, but the ambience at the politico hangout **Stars** (150 Redwood Alley, SF, 861-7827) was also quite upscale. Some of the tasters did like the elegant feel of Stars, the tinkly piano music and the fact that it is a prime people-watching venue. Others were openly disgusted. The plus here is that in the evening, you have to sit in the bar area if you want a burger, and if you grab a seat in front of the spotless, open kitchen, you'll have a great view of the cooks and service people hustling around, getting your food together. It takes the guesswork out of a restaurant visit.

The Stars burger was large and cooked to order, and the kaiser roll that encased the meat had a good texture. Garnishes included a slice of succulently fresh tomato and some purple-cabbage coleslaw that left a lot to be desired. Eight bucks is a lot to pay for a burger our tasters deemed "merely adequate."

The venerable **Hamburger Mary's** (1586 Folsom, SF, 626-5767) took seventh place. Our tasters were taken aback by Hamburger Mary's choice to serve its burgers on toasted nine-grain bread instead of a bun: "Zany!" commented one. The burgers' aroma and appearance earned praise, however. There was nothing special in the garnish category, and the overall impression this burger left was "bland and boring."

In the burger basement was **Max's Diner** (311 Third St., SF, 546-6297). The tasters, perhaps feeling curmudgeonly from so much red meat, despised the neon-lit pseudo-Fifties atmosphere of Max's: "My parents would love this place" was the kindest comment on the decor and oldies soundtrack.

The tasters didn't find the (fried) burgers to their liking, either. Low points were given for the "prefab odor," the "flabby and soggy bun," the "unmelted cheese, wilted lettuce" and the "greasy, gristly" meat. Redeeming factor: tasty, unpeeled fries come with the burger, and Max's onion rings are heavenly. ■

BEST BURGER BUY

IF YOU'RE hungry for some beef on the day before payday, Hot 'N' Hunky is the answer. The hamburgers are cheap (two cheeseburgers and two huge orders of some of the world's best fries cost around $8.50), and a cut above your average fast-food joint. The beef is average, but Hot 'N' Hunky offers a plethora of add-ons — try the Ortega Burger, which features jack cheese and a mild chile pepper. The Market and Polk locations have friendly cocktail lounges adjacent to them where you can guzzle a beer with your burger.

HOT 'N' HUNKY, *1946 Market, SF, 621-3622; 1305 Polk, SF, 931-1004; 4039 18th St., SF, 621-6365.*

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Reckless is full of attitude, but as Heather Robinson knows, it's one of the Best Alternative Record Stores in town.

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BEST ALTERNATIVE RECORD STORE

PLEASE DON'T ask us what "alternative" means. It's the soundtrack to Rick Astley's nightmares; it's the delightful sound of Milli Vanilli being shoved into a blender.

For used alternative music, go to Reckless Records. The labels that tell you the condition of the record are a nice touch. Unfortunately, the irritating flip-through CD/cassette cataloguing system and the attitude-laden salespeople are not.

For best all-around alternative store, it's a toss-up between Rough Trade and Aquarius Records. Rough Trade's collection is about as authoritative as you'll get in a city full of scattershot collections, and the store attracts a lot of good bands for in-store performances. But if you want your record store to feel like home, step to Aquarius. It's small and cozy, with a good selection, and the staff is knowledgeable and refreshingly free of the arrogance that seems to infect most Haight Street record store staffers. Heartwarming touches include a forgiving return policy and a well-displayed section devoted exclusively to local bands.

Aquarius Records, 3961 24th, 647-2272. Hours: Mon.-Sat., 10 am-9 pm, Sun., 11 am-7 pm. Reckless Records, 1401 Haight, 431-3434. Hours: Daily, 10 am-11 pm. Rough Trade Records, 1529 Haight, 621-4395. Hours: Mon.-Sat., 10 am-11 pm, Sun. 10 am-8 pm.

BEST NECKTIE SHOP

WHEN IT comes to ties, we're partial to those that have a little history stained in — ties that show they've already been someplace interesting. So it's always been the used tie shops that yield the goods for us. And as far as we're concerned, there is only one San Francisco store where you can guarantee that you'll find the tie you need, or one that's just as ugly. Held Over has an incredible selection of ties from all the great tie eras (pre-war, post-war and cold war, not to mention those flamboyant flowered rags from the '70s) hung in chronological clumps and all priced from just $4 to $10.

No, you won't find any paisley power ties here — just good old standards, and all pure as silk.

Held Over, 1543 Haight, 864-0818. Hours: Mon.-Sat., 10 am-8 pm; Sun., 11 am-7 pm.

Sheer volume gives Tower Records the edge in Best CD Selection.

BEST CD SELECTION

THERE'S BEEN a big ruckus over warning labels lately, but the scariest label we ever saw was on an LP that came out a few months ago. It read: "Limited edition vinyl version." Just when we'd gotten over the loss of our 8-track players, we have to throw out our turntables, too. Well, they'll always call them "record stores."

If the death of the record isn't a bad enough announcement, now we have to give the award for best CD selection to — egad! — a *chain*. Actually, we don't feel that bad about it. If our worst nightmares came true and one chain gobbled up all those noble independent stores, then at least let it be Tower Records. All three Tower stores in San Francisco (except the Market location, which is young) have buckets of new CDs at fairly reasonable prices, including lots of opera, world beat, alternative, jazz and even environmental ("The music of the future," reads the cover of one of the environmental CDs, "isn't music."). It's interesting to contrast Tower's huge CD selection to the pathetic sampling of vinyl frisbees they've shoved in the corner.

One store that deserves honorable mention is City Discs. It's not a big store, but you can preview on headphones any of the discs you like.

Tower Records: 2280 Market, 621-0588; 2525 Jones, 885-0500; 3205 20th Ave. in the Stonestown Shopping Center, 681-2001. All stores open daily, 9 am-midnight. City Discs: 554 Clement, 221-5786. Hours: Mon.-Thurs., 10 am-7 pm; Fri. and Sat., 10 am-9 pm, Sun., noon-6 pm Sun.

BEST USED RECORD STORE

ENOUGH RUMMAGE time will prove to any record-lover that there are few $16 compact discs from Musicland that you couldn't find for $4 on a promotional cassette at a used record store, and finding these gems is half the fun. Any used store worth its salt will stock promotional copies — albums that are sold to the store by radio stations or record reviewers in almost-new condition but sold at used prices.

Two shops share the title of Best Used Record Store, and each has its strengths. Recycled Records has cases of used rock LPs of the "classic" variety, and plenty of vocalists. Streetlight covers all the bases quite nicely, including a generous collection of classical LPs. Streetlight's high ceiling allows it to be simultaneously spacious and stuffed with records, and its used CD collection is cheap, guaranteed against defects and not locked up in a case.

Recycled Records, 1377 Haight, 626-4075. Hours: Daily, 10 am-8 pm. Streetlight Records, 3979 24th, 282-3550. Hours: Mon.-Sat., 10 am-10 pm; Sun., 11 am-8 pm.

BEST SALVAGE YARD

ONE OF our friends has this great file cabinet. It's got all these secret compartments, and someone painted a row of fish along the top. You'd never suspect it was holding important documents. The reason we mention this is simple: No one else has one. You can't find it at Crate and Barrel. Actually, you can't find it anywhere. Still, if this kind of thing interests you, you might want to spend a morning at Urban Ore, a West Berkeley playground for bargain-hunters. It has old appliances, furniture, toys and at least one thing you never knew existed, but at first sight realize you can't live without. We now own a wagon.

Urban Ore Discard Management Center, 1231 Second St., Berk., 526-9467. Hours: Daily, 8:30 am-4:30 pm.

BEST GOOD-DEAL WINE SHOP

SINCE THE Liquor Barn went pricey and the neighborhood shops don't bother to restock, Cost Plus Wine Shop has become *the* great place to find French, Italian, Spanish, Australian and

continued on page 115

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FESTIVAL 2000 is grounded in the unique climate of creativity that has flourished in our community. The Bay Area's location on the edge of the continent and at the gateway to the Pacific has endowed us with a greater diversity of ethnic and cultural influences than any other place in the country — perhaps the world. Our freedom and tolerance for new ideas allow Bay Area artists to experiment with an enormous range of forms, and to re-invent institutions, foster major social political change and lead cultural movements. Artists here enthusiastically embrace interdisciplinary art; they aren't bound by their primary training. We are the first to build institutions to reference tradition, and the first to provide the freedom to re-invent them.

A rhythm is pulsing right now. In rehearsal spaces and studios all over the Bay Area, artists are creating works which will set national trends and shatter artistic boundaries, creating a cultural path to the 21st century. Those with a passion for tomorrow will join us in San Francisco for FESTIVAL 2000. So — grab on to the beat — it's compelling, exhilarating, and a vibrant sampling of the best and brightest artists around. Don't miss it!

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October is FESTIVAL 2000! Everywhere you look you'll find irresistible rhythms, spectacular events, riveting stories, risk-taking commissions, virtuoso performances and legendary artists. Every night is the opening night and the rhythm starts with you!

Here are 20 great reasons why FESTIVAL 2000 is your best pick for October.

At San Francisco State's McKenna Theater, a double bill October 9 through 13: Cultural Odyssey's Rhodessa Jones and Idris Ackamoor will join New York dancer Bill T. Jones in Perfect Courage, a story depicting the personal odysseys of three artists coming of age in today's turbulent society. And:

Diane Ferlatte, one of America's leading storytellers, weaves a timeless tale with movement and song in Sapelo: Time is Winding Up, a vision inspired by the inhabitants of a remote island off the coast of Georgia, which today is one of the few remaining repositories of pre-Civil War African-American culture.

New York's Urban Bush Women will present the powerful dance theatre work Praise House at Theater Artaud October 10 through 14. Praise House draws on the rich cultural traditions of the rural south as it explores the imagery of religious conversion of Black women from the 1700's to the present.

In an incredible story set in an automobile factory in today's South, Ballad of the Bones, shows what can happen when the bones of ancestors are stirred up and the boundaries between reality, the past and the spirit world, dissolve. Mark Izu, John O'Neal, Brenda Wong Aoki, Michael Keck and Lorraine Garcia are collaborating on this piece which incorporates a tunnel to the past, ancient battlegrounds, and murderous plots. At Life On The Water, October 10 through 14.

In Body Tjak, twenty-four American and Indonesian performers, brought together through the imaginations of Keith Terry and I Wayan Dibia, collide in a rhythmic explosion of Body Music and Balinese Kecak (Monkey Chant). Performed at Fort Mason's Cowell Theater October 17 through 21.

In another remarkable double bill at San Francisco State's McKenna Theater: The multimedia dance/theater work The Tower Collection, by dancer/choreographer June Watanabe and cellist/composer Kirsten Vogelsang, will use composer as performer, costumes as sets, and slides as observers and keepers of time in a multi-dimensional exploration of womanhood. Then:

Barry Lopez, composer John Luther Adams, and Tlingit Indian storyteller Gary Waid will present Coyote Builds North America, a visual and musical feast based on Native American folklore. Both October 18 through 21.

Ernesto Sanchez creates, via a collaboration with Balinese master craftsman Ida Bagus Anom, Blinded by Beauty, which explores the notion of illusion, blindness and loss of vision, influenced by mime, world mask traditions, and Latin and Indonesian culture. At Fort Mason's Cowell Theater October 24 through 28 with:

The four Native American women of Spider Woman Theater Workshop, Inc. break traditional boundaries as they mock and dispel myths about shamanism and medicine shows in Winnitou's Snake Oil Show From Wigwam City.

With the powers of the award-winning San Francisco Mime Troupe, the staggering legacy of Harriet Beecher Stowe's Uncle Tom's Cabin will be revisited as this world premiere hits the stage. Ntozake Shange,

author of "For Colored Girls..." has created a bold and provocative new interpretation which will explore the cultural significance of Stowe's work. Run begins October 23rd at the Lorraine Hansberry Theater.

Bright Moon Rising is a powerful musical narrative inspired by poetic inscriptions left by Chinese immigrants on the walls of the old Immigration Detainment Center (1910-40) on Angel Island in the San Francisco Bay. Pioneer of environmental music Betty Anne Siu Junn Wong, with Phoenix Spring Ensemble, weaves the spoken word in original dialects with traditional music and instrumentation from Asian, American and other cultures with electronic instruments from many cultures. On a shared bill at Theater Artaud with:

In Coatlicue's Call, performance/visual artist Guadalupe Garcia and playwright Cherrie Moraga will explore Aztec/Mayan mythology and Mexican history to create a very personal yet universal protest, prayer, and rite of passage using Spanish and English equally. October 25 through 27, 3 shows only.

At Laney College Theater in Oakland, the traditional voices of Ghana and Japan come together when the Ladzekpo Brothers African Music and Dance Ensemble sing out in a collaboration with Seichi Tanaka and the world renowned Taiko Dojo. October 25-28, on a shared bill.

In Suite: Oakland, the diversity of musical styles old and new, reflecting the multicultural tapestry of Oakland and our entire Bay Area community, are the subject of a stunning vocal, instrumental, and multimedia tribute created by composer Anthony Brown.

Performance artist Sachiko Nakamura creates a world of paper in an installation to celebrate the opening of the new gallery/theater space at the Japanese American Community and Cultural Center. The piece unifies sculpture, movement and narrative theater with a sound landscape environment by Robert Kikuchi-Yngojo and costumes by Lydia Tanji. Performances October 25 and 26 only.

When composers, visual, and performance artists collaborate, anything can happen at Intersection for the Arts. A special installation, From Here to There, features a garden of mechanical sculptures by Kate Connell moving to a score by John Santos. October 20.

A first time collaboration between ex-Pickle Family Circus member, Sara Felder and musician/playwright Lewis Jordan, Out at Home, combines elements of old vaudeville, new music, psycho-juggling and word jazz to create a new-wave carnival side show. At Intersection for the Arts, October 25 through 28.

A music/performance group Thought Music Project, featuring Laurie Carlos, Jessica Hagedorn and Robbie Macauley present compositions exploring the dynamics of their mixed racial background in Teenytown. Intersection for the Arts, October 11 through 14.

In The Boiler Room, Carmelita Tropicana presents a solo work in which she finds great artists of history hiding in her basement. October 16,18,20,22 at Intersection for the Arts.

A chanteuse with a breathtaking voice, Alva Rogers draws on the stories, poems and songs of B™ilack writers to create an evening of jazz and romance which often produces powerful political theater. At Intersection for the Arts on October 15,17,19 and 21.

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THE CELEBRATION SERIES: THE BEST PICKS FOR PERFORMANCES THIS YEAR

FESTIVAL 2000 presents six exciting events designed to take you on a multicultural journey to the 21st century. There's something for young and old alike — from the gyrating, syncopated dancing of Muntu African Dance Theater of Chicago and the intoxicating footwork of the American Indian Dance Theater, to the visionary and provoking bilingual exhibition by Guillermo Gomez-Peña at the Mexican Museum and the landmark musical "The Gospel at Colonus," presented in conjunction with the American Conservatory Theatre and the Oakland Ensemble Theatre.

The Festival's Celebration Series combines events designed to pay tribute to landmark national works — which are signatures of the multicultural aesthetic of the past two decades — as well as to outstanding Bay Area artists and individuals. The series also pays tribute to the role that popular culture has played in advancing a uniquely contemporary American aesthetic about world music and entertainment. Events are designed for San Francisco's premiere concert halls, theaters and exhibition spaces, and confirm the world class status of this stunning work.

Saturday evening, October 6 will bring a foot-stomping "Sole" Night: A Celebration of Foot, Hand and Drum" to the War Memorial Opera House for one night only. Katherine Dunham, the legendary dancer and choreographer, is hostess to the spectacular and critically acclaimed American Indian Dance Theater: Jelon Viera's DanceBrazil, where powerful martial arts-based capoeira movement combines with sensual syncopation; and then a retro-adventure from today's dance halls to yesterday's juke joints with Muntu Dance Theater of Chicago. Many others will join the in the spectacle, including Chitresh Das, Rosa Montoya, Malonga Casquelourd, Walter Freeman, and Keith Terry.

" Bringing it All Back Home," a concert of fusion music and jazz at Davies Symphony Hall on October 14 is hosted by Carlos Santana and features performances by nationally known Take 6, the Oakland Youth Chorus and Bobby McFerrin's Voicestra in a McFerrin composition. Max Roach and Sonia Sanchez will headline a commissioned new work. It's gospel, jazz, fusion — all in one night!

One of the signature events during the festival will be the Northern California premiere of the Broadway hit "The Gospel at Colonus", a modern adaptation of the Oedipus legend, which simultaneously opens the 1990-91 season of the American Conservatory Theatre in partnership with the Oakland Ensemble Theatre. Previews begin Wednesday, October 17, with the opening on October 20 at the Orpheum Theater.

Celebrated filmmaker Gordon Parks will host a two-day mini-film festival on October 16 and 17 at the Kabuki Theatre. Among the works to be shown: Ulysses S. Jenkins, Jr.'s "Mutual Native Duplex: A Video Diptych," Rick Tejada-Flores and Roberto Bedoya's "Stories from Decoto," Dinorah de Jesus Rodriguez' "Ochun/Orisha-El Balance-Guerreros (A Trilogy)," Focus Media Collective's "UncivilSed," and Dario Sanmiguel's "Don't Touch My Rug!".

At the Mexican Museum on October 18 and 19, a powerful and witty presentation of music and spoken text is set against the background of an altar of photographs, found objects and multiple projections in Norte/Sur, a work being created by Guillermo Gomez-Peña and Coco Fusco.

The Festival's closing weekend launches the 1990 San Francisco Jazz Festival, jointly presented with FESTIVAL 2000, featuring the Hieroglyphics Ensemble with guest artist Don Cherry, Brazilian singer Nana Vasconselos, ensemble leader Peter Apfelbaum and percussionist Frank Ekeh. "New Jazz Horizons" is October 27 at the Palace of Fine Arts.

Don't miss these truly landmark events fusing tradition and innovation.

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FESTIVAL 2000

GET INTO THE ACTION

October 1990 is FESTIVAL 2000, and the whole city of San Francisco becomes a celebration with the advent of 23 days of unparalleled creative excitement. So don't miss anything! You can be at the center of FESTIVAL 2000's colorful whirlwind and connect with all of its vitality by volunteering your special skills, or making a contribution to the Festival's vision. There are three ways to get involved:

1. MAKE A DONATION. Any amount brings us closer to our goals!

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- ☐ 2000 CIRCLE MEMBER ($500 or more — call 255-2665 to find out about all the extra benefits you'll receive)
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- ☐ CONTRIBUTOR ($49 or under)

2. GIVE A SPECIAL GIFT. FESTIVAL 2000 is a major operation and we can make use of items that your business might be able to supply as an in-kind gift or service. The list here only partially reflects the needs:

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- soft drinks
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- restaurant vouchers
- cellular phones
- long distance phone services
- word processing services

3. VOLUNTEER! With the number of performers, visual arts exhibits, and talented multicultural artists spreading their creative talents across the city map, there are opportunities to express your skills in innumerable ways: office and staff support, greeting and hosting, ushering.....

☐ YES! I want to volunteer for FESTIVAL 2000.
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Circle one or all of the above categories, and send your response and/or check to:

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FESTIVAL 2000 is funded in part by the generous support of the San Francisco Hotel Tax Fund, USAir, National Endowment for the Arts, San Francisco Foundation, the San Francisco Arts Commission, LEF Foundation, Rockefeller Foundation, Cal Lottery, the California Arts Council, Pew Charitable Trusts, Zellerbach Family Fund, Napa Valley Wine Vintners and Growers, Gannett Outdoor, KKSF Radio, Super-Shuttle, Muni, Apple Computer Inc., AT&T Foundation, the Lila Wallace-Reader's Digest Fund, Clorox, KRON TV, First Nationwide Savings, the Fleishhacker Foundation, Walter & Elise Haas Fund, Pacific Gas and Electric Company, William & Flora Hewlett Foundation, Ronald McDonald Children's Foundation, and individual donors.

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other wines for under $10. Although some of these discount wines may have suffered damage in shipping, generally they're quite potable. You can often find real steals if you experiment. Look for an '86 Corbiere or an '86 Buzet or a recent Macon-Village. Cost Plus also has a nice selection of decently priced California vintages, but you'll have to pay $5 to $10 more to sample the local goods.

Cost Plus Wine Shop, 2598 Taylor, SF, 928-2030. Hours: Mon.-Sat., 9 am-9:30 pm; Sun., 10 am-8 pm.

BEST PLACE TO RENT LOCALLY MADE VIDEOS

IF YOU'RE a regular wanderer of the streets in the oh-so-hip Lower Haight, you've most likely bought a magazine or rented a video from The Naked Eye. Though the store doesn't have a huge selection of video titles, it does have a happening one. Along with selected dramas, classics, action films and comedies, there's a midnight movie section that Naked Eye counter man Miles says "makes the store what it is, as opposed to a place like Blockbuster." And buried within this section are, lo and behold, several titles produced right in the Bay Area, by local artists.

Highlights include a *Pranks* tape based on the Re/Search book of the same name; *Death Sled*, a compilation of local shorts; several tapes of Survival Research Laboratories performances; and *Stoney Speaks*, a tape made by local stand-up comedian Stoney Burke. Move to the music section and you find performance tapes of local groups The Residents, Iao Core and The Beatnigs, along with several Les Blank titles.

Miles explains that the store is open to taking on more locally made films and videos, but that they must be at least a half-hour long, and pass the staff's screening process. While The Naked Eye is not the only store renting local titles — Wild, Wild Video in Buster's Newsstand at 1127 Folsom has some good ones — its offbeat film and video selection in general is the best we've found. Let's hope The Naked Eye keeps that local section growing.

The Naked Eye, 533 Haight, SF, 864-2985. Hours: Mon.-Thurs., 10 am-10 pm; Fri. and Sat., 10 am-11 pm; Sun., 11 am-10 pm.

BEST PLACE TO BROWSE THROUGH MAGAZINES

SOME OF us are, quite frankly, magazine addicts. If we had enough money we would subscribe to dozens of monthly publications. Of course we *don't* have enough money, so we spend hours furtively huddled over the magazine section in bookstores, waiting for the proprietor to tap us on the shoulder and ask us to buy something or get out. At Farley's on Potrero Hill, browsing is not only encouraged, but expected.

All the usual Bay Area coffee bar items are available, with a corner set aside for Farley's wide variety of national, local and hard-to-find publications. The spacious front is filled with nice little tables and plenty of light. When asked if they ever kicked anyone out for excessive browsing, the counterperson said, "Oh no, you can even take magazines to the tables if you promise not to spill anything on them." So if you're feeling the need for a great selection of quickly consumable reading material in a wonderful setting, head over to Farley's.

Farley's, 1315 18th St., 648-1545. Hours: Mon.-Fri., 7 am-10 pm; Sat. and Sun., 9 am-10 pm.

BEST PLACE TO BUY RESTAURANT SUPPLIES

ECONOMY RESTAURANT Fixtures is not only one of the best places to buy restaurant supplies, it's also the best place to get those wonderful, professional-quality bowls, utensils, cutting boards and everyday cooking and baking items for your home kitchen. This particular restaurant supply place has its goods displayed in a neat, orderly and sensible fashion. The prices are considerably lower than many other wholesale or trade-only shops. Most items can be purchased separately by the home cook, but the price does go down if a larger purchase is made.

In any event, you can find all those great stainless-steel bowls used in professional kitchens, plastic cutting boards at almost half the retail price and many good deals on saute pans, baking tins and knives. Ask for an additional discount at the counter, and many times the clerk will give you a couple bucks off the sticker price.

Economy Restaurant Fixtures, 1375 Howard, SF, 626-5611. Hours: Mon.-Fri., 8 am-4:30 pm.

BEST VENDING MACHINE

"I WILL lay an egg with a present inside for you."

So promises a cartoon Dino the Dinosaur on the front of the best vending machine in the city. This curious, somewhat disturbing item stands near the sidewalk in front of Sonas Trading Co., a little five-and-dime on Mission Street. The purple and orange four-foot-tall vending machine (circa 1971) provides plum-sized

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CONSUMERISM

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"Dino's Eggs," courtesy of Fred Flintstone's pet dinosaur.

A three-dimensional effigy of Fred greets passers-by from inside the transparent cubicle. When you put a quarter in the slot, a sinister mechanical voice issues from somewhere inside the rusty depths of the machine, intoning "Yabba-dabba-do. Here's good luck to you," and cryptically adding, "Happy holidays."

Then out pops an egg.

Inside these orange and yellow eggs you'll find tiny "prizes" that give new meaning to the word cheap — and they're also kind of creepy. On our first try, we got a blue plastic ring that had on its face a little horned figure with pitchfork, pointy tail and the inscription, "Devil." Next we got a purple plastic barrette in the shape of a puppy whose head comes off when you work the clasp.

BEST DISCOUNT CHEESE STORE

COUNTRY CHEESE doesn't just have bulk cheese at low prices, it has a discount cheese *philosophy*. Susan Boone, manager of the Berkeley store, explains why Country Cheese is able to offer such low prices: "We sell only in large quantities, but it's also our philosophy — part of what we're here for is to give good prices."

The two stores also give great cheese. Despite their "no frills" appearance, both stores have more than 100 kinds of domestic and imported cheeses in stock. Each time we've gone in search of tasty bulk cheese, San Francisco store manager Leonard Born was there to provide knowledgeable assistance and even samples.

On average, prices for imported cheeses run about 30 percent lower than what you'd find at other stores, and about 15 percent lower than what a supermarket would charge for a "generic" swiss or jack. Country Cheese also has bulk grains, beans and dried fruits.

Country Cheese: 415 Divisadero, SF, 621-8130; 2101 San Pablo, Berk, 841-0752. Hours: Mon.-Sat., 10 am-6 pm.

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Kirsten Wyatt, Allison Bertram and the prince of frogs at the Cal Academy gift shop — our honorable mention for Best Museum Gift Shop.

continued from page 116

BEST MUSEUM GIFT SHOP

IT'S A good thing that museum gift shops aren't necessarily reflections of the institutions themselves, because, quite frankly, those connected with the Bay Area's most prestigious art repositories are pathetic, offering little more than basic art sundries (postcards, posters, calendars, stationery). When the high points are a Mona Lisa T-shirt and a Renoir jigsaw puzzle, it's a fairly good indication you've hit rock-bottom. To name a gift shop "least crummy" isn't what you would normally regard as lavishing it with high praise. What we wanted was a place a little more offbeat and a lot less predictable.

The good news is that we discovered that the wellspring of creativity characterizing the science and nature museums often spills over into their gift shops. The gadgets and gizmos inside The Exploratorium's store are out of this world, and seem intent on defying gravity (Space Super Balls) or, at the very least, shedding new light (holograms, laser magnets) or throwing novel spins on the physical laws operating within the universe and the greater Bay Area.

Nor does the learning process have to come to a screeching halt when you take time out to grab a quick shower: The Astronomical Shower Curtain allows you to familiarize yourself with the constellations while washing behind your ears. Call it camp, but we confess a certain weakness for new-wave fetish items like the holographic earrings and the Glove Ball, which looks like a fragile vat of jello but is obviously quite resilient, because you can "Touch it! Stretch it! Squeeze it! Squash it! Splash it!" Plus, it's "Non-toxic. Washable. Has Memory. No Mess."

Our honorable mention pick is the Cal Academy's gift shop, which features lots of stuffed animals and inspired T-shirts, like a sea of funky colors swimming across quirky designs — just the thing for roughing it at a swanky Tiburon luau.

Exploratorium Store, Marina and Lyon, SF, 561-0390. Hours: Thurs.-Sun., 10:30 am-5:30 pm; Wed., 10:30 am-7:30 pm.

BEST COMPUTER STORE

ACCESSING THE best computer store is a bit like byte-ing more than you can process. Still, we at the Bay Guardian believe there is nothing, whether it be man, machine or the creation of both, that is not bootable.

In making our selection, we configured our choice based on service, support, versatility and the following parameters.

We considered only stores in San Francisco, Marin as far as San Rafael, Berkeley and Oakland. This restricted environment led to the deletion of certain stores, like Fry's in Sunnyvale. Fry's is one of several computer "supermarkets" in the country. "It is by some margin the biggest place around, and does a terrific mail-order business. They also have a tremendous walk-in facility with a large parking lot," comments a local systems operator.

Only stores whose inventory includes Apple and IBM computers were analyzed. Once again, reputable stores like Photo & Sound, which doesn't sell Apple computers but has been around since 1939, were eliminated. Similarly, Radio Shack, with its popular brand of Tandy computers, fell victim to the deletion key.

Finally, we confined our search to stores that offer an on-site learning center, on-site service, financing, leasing arrangements and training with use.

The winner is Whole Earth Access. Its major brands include Apple, Compaq, IBM, Whole Earth Electronics, Hewlett Packard, Toshiba and Zenith. Whole Earth has numerous stores throughout the Bay Area. It also carries software for your business, education and entertainment needs, as well as food, clothing, books and household appliances.

Whole Earth Access, various locations around the Bay Area.

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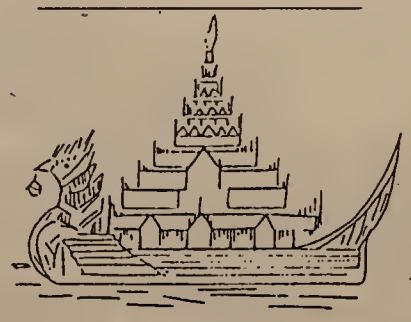

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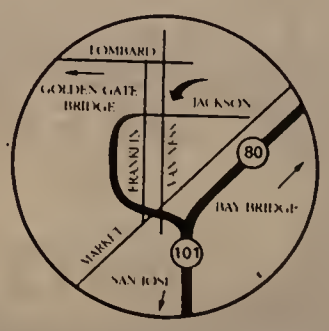

2000 Van Ness, Suite 406 • San Francisco, CA 94109 • **415/ 771-5000**

The Best Urban Jewelry: Nancy Henderson mines "Urban Crystals."

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BEST URBAN JEWELRY

FACE IT, there's something very beautiful and dangerous about a pile of safety glass lying on the sidewalk. You've walked by these glimmering mounds; they're usually adjacent to a bus shelter, its advertising poster naked and vulnerable without the protective glass that usually covers it. The greenish pile shines blindingly in the sunlight, glows palely in the light of the corner streetlamp.

Nancy Henderson was moved by this evidence of beauty in destruction, and one day last fall as she was driving past the corner of Haight and Fillmore (a shelter whose glass is often prey to vandalism), she stopped and picked up some of the pieces. After hand-filing the extremely sharp edges and covering the whole piece with clear cement, she attached some earring backs and pins, and her "Urban Crystals" were born.

"Unlike crystals formed by nature over time, Urban Crystals are mined instantly on the city streets by misdirected youthful energy," Henderson writes about her creations.

Henderson quit her office job in March to pursue her art full-time. She comments that she has been learning as she goes about things like pricing, working materials, the properties of glass ("It's a liquid!") and how to market the jewelry.

Currently, Urban Crystals can be found at Alaya, Group Therapy, Zocolo Gallery and Soft Touch in San Francisco, and at Artisan's Gallery in Mill Valley and The Gallery in Burlingame.

BEST PLACE TO BUY BULK FOOD

MORE AND more, people are feeling the crunch to eat wholesome, natural foods. But we've noticed on a few shopping expeditions that "bulk food" looks as unattractive as the term sounds: It's all sort of brown and mealy. It's not only hard to find attractive bulk, but also to find it in an accessible location and at relatively low prices.

One natural foods store actually makes people want to buy binned food. Low-profile and hidden in a small, peripheral business district, the modestly sized Berkeley Natural Grocery Co. chooses not to guilt-trip its clientele with brans, millets and barleys sure to send stomachs spinning. Instead it concentrates on several brands of granolas, rice of varying shades and lengths, bins of dried fruits and an all-American supply of trail mixes. Furthermore, the prices there won't scare your wallet away before you approach the check stand. The Berkeley Natural Grocery Co. rarely faces overcrowding, which probably explains why the checkout clerks are so phenomenally friendly.

On a more specific note, the rice-eater will find the best bulk white rice in the groceries of Oakland's or San Francisco's Chinatowns. This grain comes in bags that can be slung over the shoulder, and the prices are far below those of any self-proclaimed natural foods store.

Berkeley Natural Grocery Co.: 1336 Gilman, Berk., and 10367 San Pablo Ave., El Cerrito, 526-2456. Hours: Daily, 9 am-8 pm.

BEST COPY SERVICE

THE BEST copy service has the simplest name: Copy Service. This shop does black-and-white Xerox-type printing, but also offers a wide array of services catering to the graphic artist. The most popular service is color copying, which is done on Canon Color laser copiers (Copy Service has three). Copy Service also does laminating, dry mounting, halftones, photo mechanical transfers, film negatives, special-effect halftones, cibachrome prints from transparencies and some binding. Fax service is also available.

Copy Service has been around since 1945, and the company is known for producing high-quality work at competitive prices. The folks there are also very pleasant and helpful in solving graphic problems.

Black-and-white copies run 10 cents for the first ten sheets, with savings for bulk orders. Laser color copies start at $3 for the first sheet. Dry mounting begins at $3 per square foot. Halftones will run you $10 and up, while PMTs start at $5.50. Faxes cost $3 for local transmissions, more for long-distance.

Copy Service, 385 Bush, SF, 781-4309. Hours: Mon.-Thurs., 8:30 am-5:30 pm; Fri., 8:30 am-5 pm.

MOST PICTURESQUE VEGETABLE STAND

FROM THE window of the 24 Divisadero bus, you may have noticed a tidy little veggie stand on the corner of Castro and 14th Street. Shaded with a light green awning, Courtney Produce II sits high above much of the city, with a view of the Bay, Mt. Diablo on a clear day and, from the front window, Corona Heights. This is our most picture perfect veggie stand.

Courtney has been in this charming location since 1969. The vegetables are nicely presented in wooden bins curving around outside of the store. Hanging above the bins is an old-fashioned sign reading "Organic

continued page 123

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ANNIE'S SEA FOOD

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The Baskin Robbins of fabric: Vickie Theodorelous in Britex, the Best Fabric Store To Get Lost In.

continued from page 121

chickens, raw milk, fertile eggs, Capricorn's imported coffee beans, honey ice cream and much, much more!" The much, much more includes a remarkable selection of fresh-squeezed juices made on the premises (carrot-celery, peach nectar, canteloupe and strawberry-banana are just some of those available).

Prices at Courtney's rival those in the Mission, with a five-pound bag of great squeezing oranges going for a dollar, strawberries that cost 69 cents a basket and organic tomatoes priced at 79 cents per pound. Most of the produce is organically grown and pesticide-free. The best word for this veggie stand is, well, *sweet.*

Courtney Produce II, 101A Castro, 626-1850. Hours: Daily, 8 am-10 pm.

BEST ITALIAN DELI

AT LUCCA Ravioli Co., whether you're asking for some sharp imported Romano cheese or olive oil by the gallon, you're bound to fall into conversation with Mike or Jim or Hank behind the counter, all of whom love to dish out food — and advice:

"So, you're cooking something for your friend tonight." "Well, I thought..." "Try this. She'll love it."

Named after the town of Lucca in Italy, this colorful deli in the Mission District has been around for 65 years. At least half the pastas, olive oils, anchovies, pepperoncinis and hard salamis are imported from Italy, which owner Mike Feno visits every other year to scout out new foods. The latest import is prosciutto from Parma — a true delicacy when served with fresh melon. The basil swimming in oil and garlic, the homemade pasta and the hot sausage bulging in its casing are favorites.

Lucca is usually packed, but somehow it has resisted the gourmet trend. Prices are often surprisingly low, especially for the cheeses, and slices are gladly handed out for tasting.

Lucca keeps its Italian charm, says Feno, because the folks who work there never seem to leave. Guido stayed for 35 years; Sergio 15. Jim's still there after 20 years.

Lucca Ravioli Co., 1100 Valencia, 647-5581. Hours: Mon.-Sat., 9 am-6 pm.

BEST FABRIC STORE TO GET LOST IN

THE BASKIN Robbins of fabric shops is Britex in Union Square. The array of colors here looks like a flavor display in a gelato shop, and Britex's four floors of fabric and sewing supplies leave shoppers literally breathless from the walk.

In spite of the Union Square location, it's easy to find a good bargain among the reams of fabrics from all over the world, including Africa, India and Europe. The prices get lower as you walk to the higher levels.

The first floor houses silks and wools; the second, cottons and upholstery; the third, remnants and thick furs; and on the fourth floor you'll find notions, buttons, bridal trim and beading. The remnants are particularly appealing, with cuts of exotic patterns from all over the store at reduced prices. Even if you don't purchase

continued page 125

Peppino's

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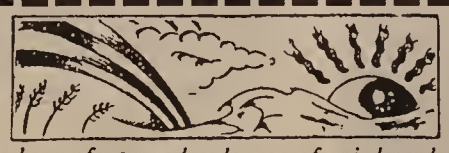

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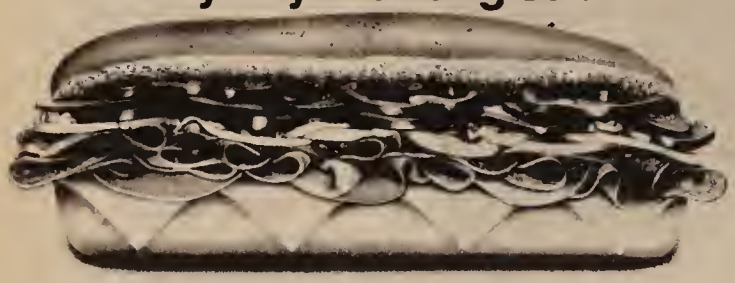

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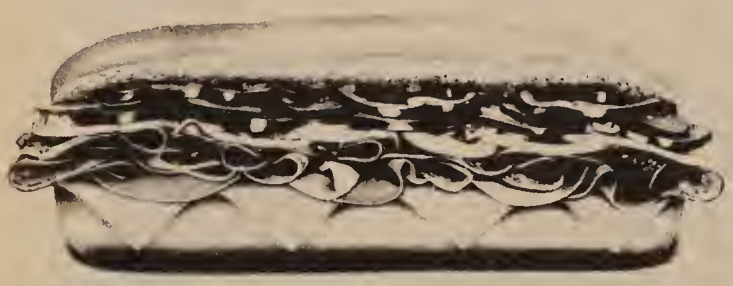

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continued from page 123

anything, you can get a good afternoon's workout from the visit.

Britex Fabrics, 146 Geary, SF, 392-2910. Hours: Mon.-Wed. and Fri.-Sat., 9:30 am-6 pm; Thurs., 9:30 am-8 pm.

BEST CIGARETTE SELECTION

AS MUCH as some of us hate (or love) to admit it, sometimes there's nothing like a good smoke, and then nothing but the finest will do. At its four locations, the Kiosk carries the usual strong stuff (Gitanes, Gauloises, Players), plus some lighter gems like Gauloises Blondes, which up until recently were only available in France. If you really want to cause a stink, the Kiosk has got your favorite clove cigarettes as well. The stores also carry a wide selection of European and American magazines and newspapers.

Kiosk Cannery, 2801 Leavenworth, SF, 775-4611. Hours: Daily, 11 am-6 pm. Kiosk Castro, 548 Castro, SF, 431-3323; Kiosk Magazine Imports, 1504 Haight, SF, 626-2436; The Kiosk on Clement, 544 Clement, 221-3556. All open daily, 10 am-10 pm.

BEST PLACE TO RENT EROTIC VIDEOS

IT MIGHT be easier these days to go buy yourself a pack of condoms at the corner store, but it's certainly no simpler to scope out erotic videos at the average "sex" shop. It's yet another of those intimidating tasks of life, like walking into a hardware store with a vague notion that the shower leaks, but no concept of what tools you need to fix the problem.

Frankly, it's frightening. With nothing to go on but the six-inch cover of a video box, you sacrifice your evening to a hit-or-miss rental. One store that guarantees you the foreknowledge you deserve in buying or renting an erotic video is Good Vibrations on Valencia and 23rd Streets in San Francisco. This shop's "video lending library" provides a six-page brochure about the videos, with a complete rating system and mini-reviews by local "Sexpert" Susie Bright.

Unlike most pornography, many of these films focus on the *female* orgasm, and are largely made by women-run companies like Tigress Productions and Candida Royalle's Femme Productions. The brochure lets you know just how "women-centered" the films are, how high the production standards, how hot the sex scenes and how "safe" the sex is, plus some information on how widely distributed the video is.

Because the range of films is greater than most sex shops (most are completely outside the typical porn formula), you can find underground art erotic films like *Cafe Flesh* and relatively older films like the 1976 *The Autobiography of a Flea*. Granted, not all the films are excellent — in fact, some have both low production standards and little originality. But at least you get some warning, with the on-hand mini reviews.

Good Vibrations, 1210 Valencia, SF, 550-7399. Hours: Mon.-Sat., noon-6 pm; Sun., 1-5 pm. Rental requires a $50 deposit — either check, credit card or cash. Write to Grianan Gardens, PO Box 1442, SF, 94114, for a catalog.

BEST WINDOW DISPLAY IN A TV REPAIR STORE

THE SMITHSONIAN in Washington, D.C., currently has an exhibit of the evolution of TV culture in America, and this includes a great selection of crazy-looking old sets. But if that's too far to go, head on over to the corner of Guerrero and 22nd Street in San Francisco and check out the window display at Leeds TV repair shop. Piled on top of one another, some arranged symmetrically to form a crude but deliberate display, are TVs and radios from past decades in varying shapes and sizes, recorders (using wire instead of tape), an Edison "Voicewriter," a "Philco Beam O Lite Blade Phonograph," old tubes, old Zenith signs and several bare circuit boards.

Inside, the room is packed with more of the same. It's a virtual museum, albeit a small one, but you could spend quite a while gawking at the stuff, checking out the trophies from the RCA-sponsored National Serviceman's Week (March 7th-12th, 1955) and reading the 1971 obituary of Philo Taylor Farnsworth, a San Francisco resident who invented the cathode tube and is credited with assembling the first workable TV in 1927, when he was only 20 years old. (In another article, Farnsworth's survivors are said to be fighting to make his lab at 202 Green Street a historic monument.)

And Leeds still does repairs.

Leeds TV, 1001 Guerrero, SF, 647-1062. Call for hours. ■

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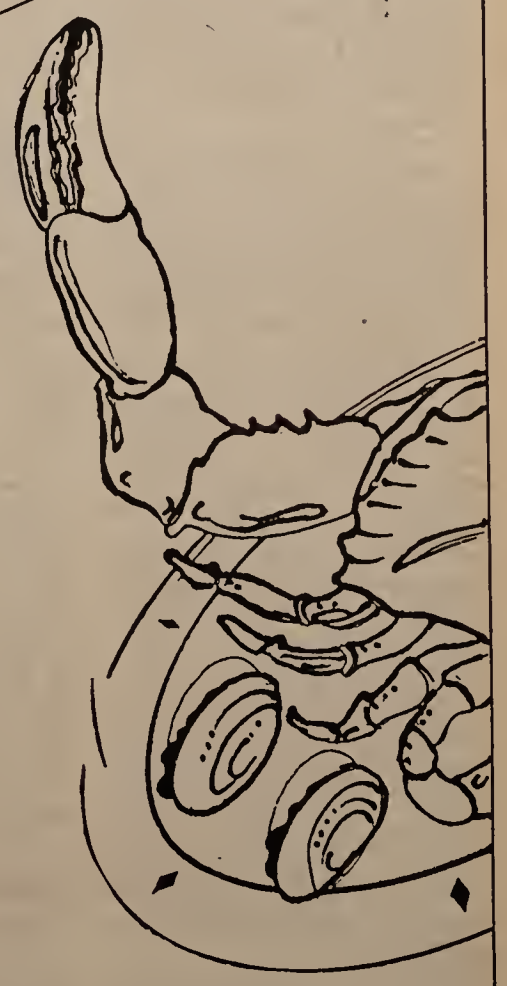

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GUARDIAN PHOTO BY LORI EANES

Flexibility is the key: Mandy MacPherson and Cameron Trotter co-direct the Folcrom Gallery, which hosts a wide variety of performances, including Yuko Horie and her Praying Circle Dance.

INVADE THESE SPACES

A guide to 20 spaces that regularly host alternative performances

By Misha Berson and Heather Mackey

THE ALTERNATIVE theater scene is heating up again, with adventuresome new troupes forming, individual artists pulling together one-person shows and ad hoc performing spaces popping up around town — especially in the Haight, SOMA and the Mission. To help you find your way to the fray, we've compiled the following annotated list of galleries, theaters, storefronts and warehouses that regularly host "fringe" performances.

You notice we didn't say "experimental"? That's because not all of the work that goes on in these spaces bends, twists or pushes open the formal boundaries of theater or dance. "Fringe" serves as a navigational term for anything that hasn't wound up yet in a mainstream space, or for artists who straddle both worlds.

These spaces host solo performers who tell stories about their lives or comment on the planet. They present small mobs involved in movement-music-poetic rituals; actual plays, with characters, plot and dialogue; and (very occasionally these days) abstract manipulations of sound, hardware and bodies. With multiculturalism currently a major concept, the mingled expression of gay and straight, black and white, Hispanic and Asian American viewpoints are highly favored.

And, while you may not have noticed it, the designation "mainstream" now refers to venues that used to be fringe. The subscription seasons of the Magic Theatre, Eureka Theatre, Berkeley Rep and other once-fringe companies now involve union performers, substantial budgets and established directors and writers. In the fringe, the operative concept, to indulge in grant-speak, is "emerging" — i.e., those up-and-coming artists who haven't yet established themselves in wider theater or dance spheres, and also those who, due to the offbeat or idiosyncratic nature of their work, may never appeal to a larger crowd.

The arts are, as many have suggested, like compost: It takes a lot of organic matter to grow a few roses. For the audience, untried, original work can be thrilling, and it can be excruciating. In any case, a spirit of adventure is required and sometimes handsomely rewarded.

Some of the more intriguing young troupes on the scene to look out for are Industrial Strength Productions, Elbows Akimbo, Bindlestiff Productions, the Z Collective, Osseus Labyrinth and the High Risk Group. Also stay tuned for visiting companies. But don't hesitate — on a hunch, or on the recommendation of someone you trust — to check out people you've never heard of before. That too is what the fringe is for.

All the spaces listed below have performances on a regular basis, but some are more regular than others; it's always a good idea to check listings before visiting.

The Lab This combination theater/gallery specializes in interdisciplinary work that doesn't always fit into easy categories. In the past, The Lab's "100 Percent Concentrated" sound and performance series has attracted nationally and internationally known performers to its storefront space on Divisadero, and to larger venues like Fort Mason's Cowell Theater. The Lab's commitment to helping individual artists develop their work extends to providing services like an in-house darkroom, sound studio and computer lab for community artists and The Lab's artists-in-residence. Upcoming events include performances by Elbows Akimbo, Contraband, Soon 3; a Soviet/San Francisco artists exchange; and a 100 Percent Concentrated Dance Festival. 1805 Divisadero, SF, 346-4063.

Theatre Artaud One of the larger alternative spaces in the city, Theatre Artaud can seat nearly 300 people in a cavernous old industrial building in the Mission. Artaud is a favorite among dance companies and experimental theater groups because it's such a big, blank slate. Pieces like Joanna Haigood's *Depot* had dancers climbing on beams and back walls. For *Poison Hotel*, Soon 3 built a set that had audience members seated at porthole-like openings onto a rectangular stage. Artaud's lineup for the rest of the summer is all dance. The San Francisco Opera Center's Showcase performs *Ghost Sonata* at the end of July, and Mill Valley choreographer Joan Lazarus brings LAZARUS/DANCE to Artaud for the second weekend in August. Following that, the theater hosts the ninth year of the "Men Dancing" series. 450 Florida, SF, 621-7797.

Artists Television Access An art space with an agenda, A.T.A. packs film and video showings, installations, paintings and performances into its small storefront space on Valencia. Interdisciplinary and experimental works are the rule here, and risk-taking performances are de rigueur. 992 Valencia, SF, 824-3890.

The Marsh After starting little more than a year ago, The Marsh quickly became one of San Francisco's best places for beginning performers to hone their skills and for established artists to try out new work. It outgrew its original home at the Hotel Utah, and has since has moved to Morty's Nightclub in North Beach every Monday night, where the increased space and technical capabilities have allowed the directors to book a greater range of performers. After its recent night of "performances unlikely to be funded by the NEA," The Marsh will continue to concentrate on freedom of expression issues. Upcoming events include a work-in-progress performance about banned songs by J. Raoul Brody and Laurie Amat. On July 23rd and 30th, West Coast Playwrights workshop participants will perform. 1024 Kearny, 285-6482.

DNA Lounge Famous for its Smutfests, which attract performers like Scarlot Harlot, the Popstitutes and Jennifer Blowdryer, this nightclub occasionally books bigger-name performance acts, like Karen Finley, for the SOMA crowd. The next Smutfest is scheduled for August. "Gotta have an ID, and an IQ." 375 11th St., SF, 626-1409.

Intersection for the Arts (See accompanying article, next page.) A "performance, poetry and visual arts" space, Intersection just moved into a new, two-level building on Valencia. Upcoming events include performances by Hank Hyena and Friends on Aug. 9th, Jim Nesbitt on Aug. 17th and Osseus Labyrinth on Aug. 23rd.

Southern Exposure Gallery Last time Southern Exposure put on a big, multimedia performance fest (a "Modern Primitives" evening of piercings and such), the gallery landed right in Jesse Helms' crosshairs. That hasn't stopped Southern Exposure from continuing to host spoken-word events like its recent "Visual Voices" series, which featured local poets and performers. It will be closed for the month of August to allow for the construction of a full-scale suburban tract home within the gallery; sculptor Howard Martin will be collaborating with the Rova Saxophone Quartet on the project, which will culminate in a series of "intermedia" performances Aug. 6th-8th. 401 Alabama, SF, 863-2141.

Capp St. Project Although more of a space for installation artwork, Capp St. Project does sponsor special performances that are the culmination of work by its artists-in-residence, or that somehow relate to the art on display in its large, warehouse-like space on 14th Street. New artist-in-residence Francesco Torres is working on a show entitled "The Crack House is the White House." This "ungentrification project" has kids from housing projects doing video performances. 270 14th St., SF, 626-7747.

Life on the Water This Fort Mason theater can seat up to 200 people in its space, a converted warehouse. Shows run the gamut from theater to music to performance art, but big names like Spalding Gray or Helen "Mona Rogers" Shumaker (both are scheduled for the fall season) make Life on the Water one of San Francisco's premiere performance spaces. This artist-run space mixes traditional and experimental theater, and has recently hosted a number of world music and cultural exchange events. Fort Mason, Building B, Buchanan at Marina, SF, 885-2790.

509 Cultural Center Once the home of the 509 Club, a rowdy Tenderloin bar, the 509 Cultural Center is, in the words of director Laurie Lazer, "a shoebox-sized space" that hosts an eclectic mix of experimental performances, gallery shows and open mike nights. Although 509 has booked visiting acts from as far away as the Philippines, it remains very much a neighborhood performance space. "In the Tenderloin, there are a million creative people," Lazer says, "but people tend to think it's just junkies and the homeless." For August, 509 has scheduled a series of performances by women. Regular events include a poetry reading on the first Monday of every month, a children's day on the last Sunday and, of course, an open mike every Tuesday that Lazer describes as "right out of *The King of Hearts*." 509 Ellis, SF, 346-1308.

Folcrom Gallery Flexibility is the key at the Folcrom, a Lower Haight art space that in the past has put on everything from a miniature golf course installation to a cold-turkey, post-Thanksgiving hootenanny. According to Mandy MacPherson, who runs the space with Cameron Trotter, "When we have something, we try to do a whole elaborate set." That can mean everything from seating in the round to a haunted-house labyrinth of rooms. Coming up is a poetry "meltdown" with Zeitgeist Press, an exhibit of the Bay Guardian cartoon contest winners and a showing of interactive theater/video pieces. 475 Haight, SF, 621-4810.

Armpit Gallery Only a couple of blocks away from the Folcrom, Armpit Gallery is another place that tries to transform its look for each show — although that can be hard in a space that measures only 20 by 25 feet. Armpit's most recent show, "Urban Scrawl," incorporated faxes, xerox art, readings and performances relating to AIDS by the High Risk Group. "Cafe Phlegm," a lounge-style cabaret night where audience participation is definitely encouraged, is tentatively scheduled for weekend nights in July. 633 Haight, SF, 558-8184.

Klub Komotion A collective "underground" club run by local musicians, Komotion books music and performance shows, along with films and benefits for causes like Food Not Bombs, old-growth forests and AIDS groups. Although it's primarily a venue for local bands, experimental groups of all kinds have performed in Komotion's no-frills, garage-like space. Beer is cheap, and Komotion takes only a minuscule cut from the money that the benefits draw in. A good cause in itself. 2779 16th St., SF.

New Langton Arts This SOMA art space puts on everything from visual arts shows to readings to video installations to lectures and experimental music and performance. Work here tends to be of the boundary-blurring variety rather than straight theater. Past performances have ranged from the antics of Hank Hyena and Pamela Z to Chico MacMurtrie's robots: 1246 Folsom, SF, 626-5416.

Alligator Gallery The events in this midsize storefront space on Valencia tend toward musical and small theatrical performances — "things that bars and nightclubs don't really attract," according to director Pat Hilliard-Barry. In addition to its visual arts shows, Alligator has hosted series of experimental music, storytelling, lectures and stand-up comedy. The gallery will be moving in September to a second-floor warehouse space near Valencia and 14th Street. No performances are scheduled until after the move, but the gallery will be putting on a series of art-related lectures late this summer. 924 Valencia, SF, 695-0845.

Third Wave Dance Studio "Like the New Performance Gallery, only with higher ceilings," is how executive director John Cheong describes this second-floor Mission District space for experimental dance and "new musical theater." A classroom by day and a dance theater by night, Third Wave Dance Studio seats up to 140 people. Although it's spent most of this year recovering from October's earthquake, Third Wave's fall season is booked with events like the California Artists Series, an all-dance event happening Aug. 18th-25th, and the Robert Kirsch and Eric Brizee production of *Streets*, a new musical scheduled for late August. 3316 Mission, SF, 282-4020.

New Performance Gallery A combination professional dance studio and performing space, New Performance Gallery's large, loft-like space can seat about 170 people. The Gallery attracts multicultural and inter-arts performers; next season will include groups from all over the world. Appearing July 19th-21st and 26th-28th is the Los Angeles Poverty Department theater group. The improvisational group Bay Area Theatresports performs every Monday night at 8 pm. 3135 17th St., SF, 863-9834.

Climate Theatre This small SOMA storefront has managed to host some of the best-received experimental theater in San Francisco. From Cintra

continued next page

GUARDIAN PHOTO BY GARY WAGNER

Paul Codiga, director of Intersection's theater program, can work minor miracles in tight places.

INTERSECTION AT A CROSSROADS

This year, Intersection for the Arts turns 25 — and moves into yet another new home

By Misha Berson

AT FIRST glance, you wouldn't peg the building at 16th and Valencia streets as a cultural center. The sign above the door says "Mancuso Brothers." The facade suggests an old Mission District furniture mart that has seen better days. Step inside, and the ghosts of a thousand dining room sets and box mattresses seem to linger in the narrow ground floor showroom, in the mezzanine sales office with its quaint Depression-era light fixtures, in the musky odor of old wood and furniture polish.

Though it's low on accoutrements, the place does have character to burn. And somehow it feels right that it is the new home of Intersection for the Arts, a vital local center for innovative theater, poetry and visual art.

This year, Intersection celebrates its silver anniversary and its fifth incarnation. Now San Francisco's longest-running alternative arts presenter, it has showcased many fine artists over the years, including the likes of performers Robin Williams, Whoopi Goldberg, Karen Finley and Bill Irwin; poets Susan Griffin and David Henderson and painters Yolanda Lopez and Su-Chen Hung. It has also been forced, by the vagaries of the local real estate market, to stay in motion.

Somehow, though, Intersection always manages to land right smack dab where the arts action is. In fact, the migratory patterns of San Francisco's artistic bohemia could be charted by the center's peripatetic course.

Founded in the Tenderloin in 1965, Intersection next settled into a North Beach church basement for 20 years. Thanks to a skyrocketing rent bill there, it wound up relocating briefly to another North Beach site, then in 1987 to an old funeral parlor at Mission and 20th streets, across from New College. Last year, after developing a strong Mission District following, seismic and other structural problems forced the center to pull up stakes yet again.

Frances Phillips, a poet and Intersection's energetic executive director, says she had given up on finding another venue in the Mission District when she accidentally discovered the old Mancuso Brothers store was up for rent. "We looked all over the city for months, in SOMA and in the Civic Center," Phillips says, "and then we were driving around one day and noticed the sign here. The building has been vacant since 1968, and it was the best deal we found. It's steel-reinforced concrete, an ideal construction for earthquakes and fires. The rent is affordable, the landlord is nice. And we're very, very excited to be staying in the Mission."

At 2,000 square feet, the new arts space seems more compact than Intersection's last home, but it has higher ceilings and room for all the essentials. After minor renovations, the black box performing space downstairs will seat up to 75, and allow for the kind of staging flexibility theater people appreciate. The top floor, a white, spacious aerie, looks better suited for Intersection's steady stream of art exhibits and poetry readings than the smaller, darker rooms of its last location.

BUT THERE are some other, more striking differences between the old outskirts-of-Noe-Valley location and the new site just four blocks north. Four blocks can make a big difference: The center is now just down the street from Valencia Gardens, a housing project with a reputation as a crime and drug hot spot. On the flip side, the bustling 16th Street corridor is footsteps away in the other direction. That thriving stretch of 16th, running from Guerrero to Mission, boasts the Roxie Theatre, the Albion music bar and a growing array of coffeehouses, eateries and bookstores — magnets to the kind of young, hip and arty Mission habitues Intersection wants to attract.

Phillips says she is keenly aware of the pluses and minuses of the neighborhood. Not surprisingly, she stresses the pluses. "The board hesitated about moving here because of the proximity to Valencia Gardens," she acknowledges. "But we also saw a big advantage in all the nightlife on the next block — there are places to go after a show, and a lot of young people around."

To get the scoop on crime, Phillips met with the head of the Mission Police Station. "His computer printouts showed me that the level of crime on this block has actually gone down in the last few years," she reports. "And the housing project is improving. They have an active tenants association, and they're very involved in Rev. Cecil Williams' anti-crack campaign."

The abundant "Crack Kills" graffiti spotted around the project could be called a promising sign. But more directly reassuring to the crime-conscious is the nearby parking Intersection has arranged for its patrons. Thanks to a neighbor, Operating Engineers Local 3, the spacious lot behind the facility will be open each night to theater-goers, free of charge.

Looking ahead, Phillips suggests that the north end of Valencia Street is undergoing a slow but steady renaissance that Intersection could be part of. The Centro del Pueblo and several other Hispanic community groups will be moving into the offices next door. New middle-income living units and storefronts were just built across the street, and the Mission Housing Development Corporation plans another subsidized apartment complex on 15th Street. Local businesses have just formed the 16th Street Merchants Association, and are working together to make the area more hospitable to day and evening foot traffic.

"I certainly don't want to be naive about this area," Phillips remarks. "We've talked a lot about security, and have a strict rule that no one can be in the building alone. But the staff has been working here since November, and we've had only two incidents — a fight that had nothing to do with us but resulted in our front window being broken, and someone trying to steal a board member's new, shiny red motor scooter. That's not bad for eight months."

"The main thing is," she continues, "we know that our audience is well-educated but low-income. We want to keep our programs affordable, and keep doing things that are new and risky — things some people may like and others may not. We can do that here, because we can keep our costs down."

THE MOVE has been greeted enthusiastically by Paul Codiga, the enterprising young director of Intersection's popular theater program. For the past several months he has been working with other staff and volunteers to get the dusty new place in shape: building new floors and walls, tearing out furniture display racks, readying the theater for the opening last week of *Carne Vale*, by the young ensemble Elbows Akimbo.

Codiga has already shown he can work minor miracles in tight places. At Intersection's cramped former facility, he fashioned one of the best alternative theater rosters in town, showcasing valuable new work by local artists like Culture Clash, David Barth, John O'Keefe and Julie Hebert, and bringing in intriguing troupes like Rasputin, from England, and the "Appalachian Zen" troupe, Lambs Eat Ivy.

In the new venue, Codiga promises a continued emphasis on original theater. "I still see Intersection as a place for established and emerging artists to try things out," he says. "It seems right to be at the beginning of a new decade, in a new space in the Mission, presenting new work."

Codiga believes San Francisco hit a fallow spell in experimental theater during the mid-'80s, but now he sees a new crop of young practitioners sprouting up — writers like David Barth and Cintra Wilson and groups like the Z Collective, Industrial Strength and Bindlestiff Productions, whose talents have been fostered at smaller venues like Intersection. (For a guide to some other small theatrical venues, see story on previous page.) These fringe artists differ markedly from their early '80s counterparts. The sleek, multimedia, "California Cool" spectacles by George Coates Performanceworks, Nightfire, Soon 3 and other groups have given way to stripped-down, human-scale expressions that emphasize words, personal and global concerns, and vigorous acting.

"The main complaint I heard about the 'California Cool' style was that it was beautiful to look at but spoke to nothing about nothing," Codiga remarks. "Now theater is going back to its roots — language, and the addressing of political, social and spiritual themes. Recently, a lot of people retreated back to the earliest form, which is the individual voice, the one-person show. But in the '90s, we're finding again that theater is all about relationships — whether it be our relations with church, state, money, sex, each other, the National Endowment for the Arts — you name it."

Though money is lean at Intersection, Codiga receives more than 200 proposals a year from artists eager to perform there. Given his own background in the "trash performance" group Dude Theatre, his current theatrical preferences are a bit surprising. "In the '80s, a lot of artists got really sloppy," he contends. "You could stand up there and do anything you wanted for an hour and a half. What I look for now are the young artists who are going back to the basics of telling a story, and in doing so are speaking to the audience again on more than one level.

"One of the trends I see is people remembering what the essentials of good theater are — plot, characters. Not that a performer like Karen Finley can't break all those rules. Experimentation is great.... I want people to bring their wild sets, multimedia effects, broken timelines and anything-goes attitude in here. I just think there are very few who can pull it off."

Intersection's theater is still in the process of renovation, but Codiga has a busy performance schedule planned while the work progresses. *Carne Vale* runs through July, followed by a "Summer in the City" performance and poetry festival featuring Hank Hyena and Friends, anti-fashion performance artists Dee Russell, the new dance-theater group Osseus Labyrinth and others. In September, a play by Octavio Solis, a young Chicano dramatist from Texas, premieres. And in October, Intersection hosts part of the multicultural extravaganza Festival 2000, with new theater pieces by Alva Rogers, Carmelita Tropicana, Sara Felder and Lewis Jordan, and a concert by percussionist John Santos.

A number of poetry and fiction events curated by literary program director Tom Hall are also on the docket. And the gallery, under Linda Wilson's direction, has slated a site-specific piece by Hallie Ogram in late August, and future installations by Kate Connell and Jim Shaw.

"Because of the layout of the building, I think there's potential for very interesting collaborations and cross-overs," notes Frances Phillips. "We had a benefit a few weeks ago, and all these kids who came to dance walked upstairs to look at the art. There's a crowd of young artists who live right around here, and they have the potential to keep rejuvenating us. It's a challenge to keep presenting 'new art' when you're 25 years old!"

The best scenario would be for Intersection to dig in at 446 Valencia Street, and stay put there for a long time. But should some factors prove too problematic — the smallish dimensions of the space, or the crime fears of patrons — the center has proven it can survive on the fly. Let us hope it doesn't have to prove it again. ■

SPACES

continued from previous page

Wilson's puppet plays to John O'Keefe to Fratelli Bologna, avant-garde artists of all kinds have performed in Climate's small, black-box theater. It's a hip crowd, but the theater itself is just far enough from Folsom that parking's well within the realm of possibility. 252 Ninth St., SF, 626-9196.

1800 Square Feet (See "Best New Performance Space," page 57.) Run by members of the High Risk Group, this SOMA art space specializes in dance performances. 719 Clementina, SF, 255-8510.

Artspace and Artspace Annex Located about a block away from each other on Folsom, Artspace and Artspace Annex have hosted events by "kinetic performance" artists Mark Pauline and fellow Survival Research Laboratories member Matt Heckert and his Mechanical Sound Orchestra, in addition to performances by San Francisco Art Institute students and Karen Finley. Specializing in avant-garde exhibits and events, Artspace has gradually been including more video and video installations in its programming. The two spaces are closed throughout August. Artspace: 1236 Folsom, SF, 626-9100. Annex: 1329 Folsom, SF, 621-0734. ■

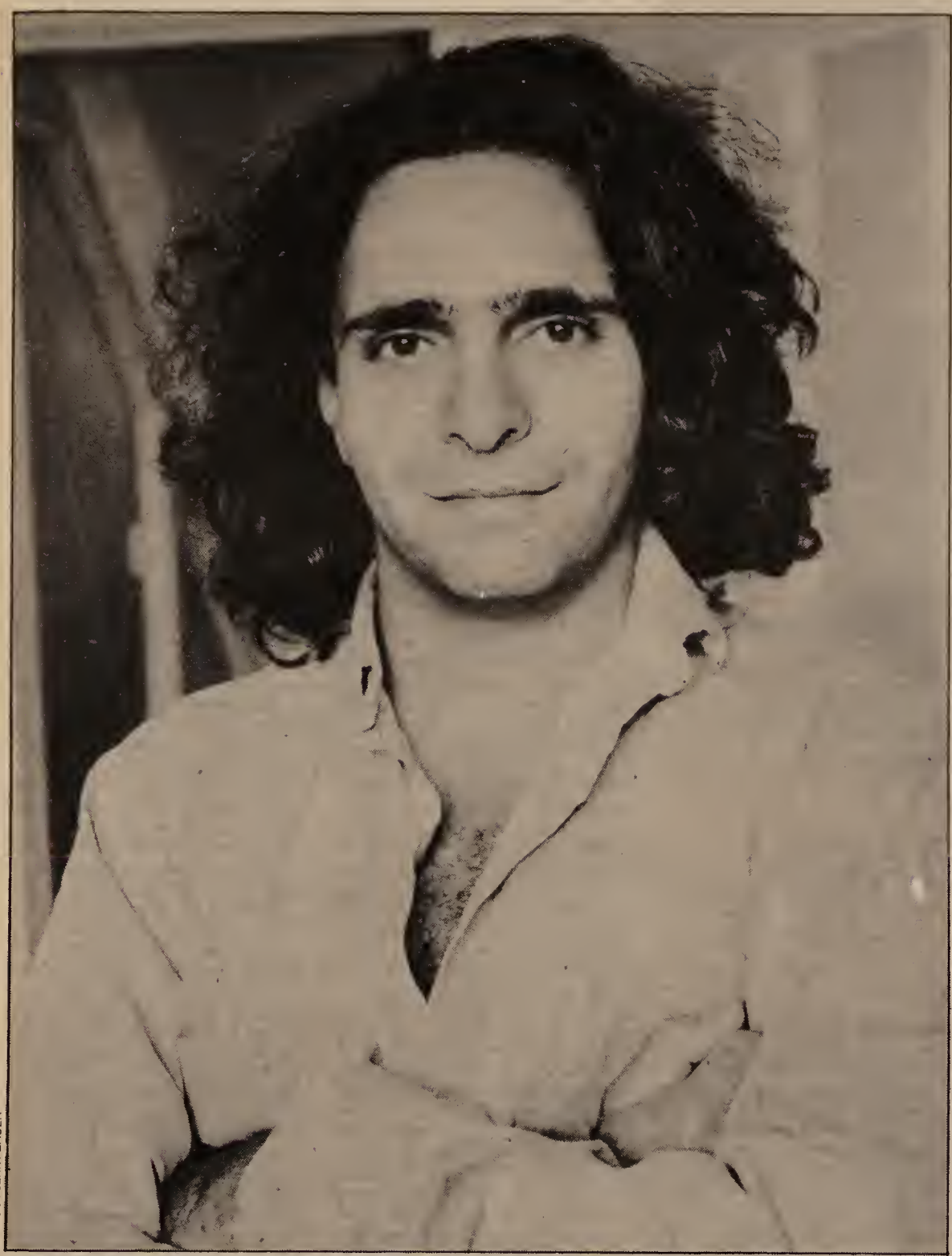

PHOTO BY JERRY BAUER

British writer Hanif Kureishi: "I've always felt that being a screenwriter wasn't a dignified occupation for a grown-up."

CHAMELEON KUREISHI

Ever-changing Hanif Kureishi moved from controversial screenplays to a well-received first novel — now he's directing his first film.

By Erica M. Spaberg

HANIF KUREISHI likes to raise eyebrows, and very often does. Kureishi, an English writer best known for his screenplays for two controversial films, *My Beautiful Launderette* and *Sammy and Rosie Get Laid*, has infuriated conservatives and provided fodder for the tabloids in his native country.

On a recent visit to this country to promote his new novel, however, Kureishi's bad-boy side was little in evidence. An attractive, soft-spoken man, Kureishi is the perfect English gentleman — until provoked, when he can become, by turns, coy, angry, playful and vulgar.

Kureishi was introduced to American audiences in 1986 with the release of *My Beautiful Launderette*, an intoxicating if explosive tale of two young, gay lovers and business partners in contemporary England — Omar, the son of a Pakistani immigrant, and Johnny, a lower-middle-class white punk.

The film, which garnered Kureishi an Oscar nomination for Best Screenplay, opened to protests on both sides of the Atlantic, although the most virulent outcry was heard in New York. The Pakistan Action Committee came up with 300 demonstrators every Sunday throughout the film's run. It was not only the film's open treatment of homosexuality, but also its portrayal of Asians in Britain, that angered the protesters.

Kureishi's first novel, *The Buddha of Suburbia*, has been well-received in England, where it has been on best-seller lists since its appearance there in April. The son of an upper-class Indian father and a white, lower-middle-class English mother himself, Kureishi returns in the book to the themes of racism and class conflict he explored in his films. The protagonist, Karim, a 17-year-old boy when we meet him, comes from a background very much like Kureishi's: Indian father, English mother, childhood in the South London suburbs. We experience his sexual awakening, subsequent experimentation with both sexes, separation from his family, and social and economic rise from suburban schoolboy to working actor in the trendy, culturally sophisticated world of experimental theater in '70s London.

Kureishi has said in previous interviews that his goal is to be a novelist. Now that he has achieved it, I asked him why novels in particular? — especially after having written two critically acclaimed screenplays.

"I've always felt that being a screenwriter wasn't a dignified occupation for a grown-up," he said. "And I never wanted to be a screenwriter. I've never thought, I'll go to L.A. and I'll hustle for work and I'll get an agent and then I'll be a screenwriter."

He did reveal, however, that he's just completed a new screenplay, set in present-day London. "It's about young people in London involved with drugs," he said. "One of the guys wants this job in a diner, and he's only allowed to have this job in the diner if he has a decent pair of shoes, because that's the way the restaurant is. And he hasn't got any shoes, good shoes, so the film is set on the weekend and he's trying to get a pair of shoes — so it's a film about drugs and shoes, really."

Kureishi makes it clear that if Brian DePalma films The Buddha of Suburbia, *he won't be involved with it: 'Life's too short to work with Brian DePalma.'*

Despite his nonchalant manner, this screenplay marks an important first for Kureishi: It will be his directorial debut. Although he says he enjoyed his joint efforts with Stephen Frears (who directed his first two films), learned a lot from them and hopes he and Frears can work together again, he wants to do this one himself.

Kureishi also let slip that he has been approached by Brian DePalma about filming *Buddha*, and that he OK'd it. But he made it clear that if it comes to pass, it will be DePalma's film, not his. "Life's too short to work with Brian DePalma," he said, admitting later, "I don't think [DePalma] has any idea quite how difficult it is — it would be very hard to cast. It's quite a sprawling book, but after *The Bonfire of the Vanities* [DePalma's current film project]... But I don't want to have anything to do with it," he concluded. "I'm going to do other things."

One of the other things he'll be doing is filming the new screenplay, *The One That Kills Me*, which is scheduled to go into production in the autumn. It will be produced by Channel Four Television in Britain, which backed his previous films. Kureishi is apparently quite careful about relinquishing creative control; by going with Channel Four, he'll be working with a team that is familiar with his work, and is known for having a fair amount of artistic integrity.

KUREISHI GOT his literary start early, via the theater. After graduating from King's College in London, where he read philosophy (a break from his past — most of his schoolmates and neighbors from Bromley had bypassed higher learning to became auto mechanics and laborers), he worked as an usher at the Royal Court Theatre in Sloan Square, writing plays in his spare time. In 1981, he won the George Devine Award for his play *Outskirts*. The following year, he was appointed Writer in Residence at the Royal Court. *Launderette* was written in 1984, and he was approached to turn it into a screenplay soon after.

Perhaps what is most interesting about Kureishi's writing during this early period is its content — his plays do not deal with the greater theme of his later films, the Asian experience in England. Instead, they're filled with pop images and cultural referents from the youth culture of "white" Britain. An early play performed at the Royal Court, entitled *Elvis and Me*, is structured around a couple that is obsessed with Elvis.

Said Kureishi, "Yeah, it was after [Elvis and Me] that a friend of mine said to me, listen, you're half Indian, you're half English, you have some knowledge of this area, and yet you never write about it. And when he said that, it came as some illumination to me, because I had always thought of myself as a white writer, and I hadn't found my subject; when he said this, everything fell into place. But it's interesting, in the film I've written, *The One that Kills Me*, there's some material from *Elvis and Me* that's come back: There's a guy in the film who thinks he's Elvis."

Some readers may find Kureishi's comment, "I had always thought of myself as a white writer" disingenuous, especially if they know that he was reviled as a child in England for being half Indian. He is neither fully English to the English nor Indian to Indians — a position many emigrants to Britain and their British-born children find themselves in.

Kureishi is the spearhead of a new generation of postcolonial writers, a generation which is just beginning to articulate itself and express its own reality. He was born in England, his mother is English, he thinks of himself as English, he is English — but a new kind of Englishman.

WHILE KUREISHI does not see himself as a political writer, he cannot escape the politicized nature of his subject, nor the connections people make between him and England's other celebrated Indian author, Salman Rushdie, author of the controversial novel *The Satanic Verses* and a friend of Kureishi's (their families knew each other in India). Like Rushdie, Kureishi believes that, with time, Britain must become a truly multicultural society. As Rushdie put it in a lecture to the Institute of Contemporary Arts in London in February (which was read by Harold Pinter, due to the threats on Rushdie's life): "Melange, hotch-potch, a bit of this, and a bit of that is how newness enters the world. It is the great possibility that mass migration gives the world, and I have tried to embrace it."

Kureishi puts it a bit more bluntly: "That's [the influx of immigrants] what saved Britain. But that they won't allow you to say. England, in the '50s, was pretty stratified, and apart from immigrants.... The range of immigrants that had come to Britain in the '40s and '50s had really shaken the place up, sometimes in critical ways, and sometimes in good ways. But it has always been an interesting place, and I think that now the country is more lively because of it. It's good to have change; you've got to have abrasion."

We discussed the reaction to his and Rushdie's work among the Indian community in Great Britain; how already largely assimilated middle-class Indians, most practicing Muslims, have turned against Rushdie. It's not just the Bradford mullahs, the lower-middle-class Muslims from North London who first kicked up a storm, staging book burnings and marches, who are offended and angered by Rushdie's *The Satanic Verses*.

"They hate us, they hate people like me and Salman," Kureishi said. "Because they want to quietly join the English middle class; they don't want any trouble, they want to be respectable. They don't want people coming up with bad images, with disturbing images, they don't want to show Asian people kissing boys and things like that. They're like the middle class anywhere; they're more insecure. They're not yet established in the British middle class, and they're not really interested in literature and ideas anyway — they find it all a bit of a pain in the ass: 'Why don't you people just shut up so we can carry on and be accountants?' Phillip Roth went through all this with his own community. When *My Beautiful Launderette* came out and this happened to

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PHOTO BY JERRY BAUER

Comedy for a cause: Joseph Taro has been producing monthly "Forbidden Cabaret" shows to benefit Shanti Project.

CABARET'S SAD SONG

Cabaret is all but dead in the Bay Area, but there are signs that it may make a comeback

By Steve Warren

THE RANDOM House dictionary defines "cabaret" as "a large restaurant providing its patrons with food, drink, music, a dance floor and an elaborate floor show." Wow! I thought I'd seen a lot of cabarets, but the only venues that match that description are the showrooms in hotels in Vegas, Tahoe, Atlantic City and the like. When people discuss San Francisco's current cabaret crisis, they're talking about clubs that seat a few dozen to a couple hundred people, and usually feature a singer and a pianist — sometimes both the same person.

The more you think about it, the more confusing it gets. The eternal *Beach Blanket Babylon*, a book musical, is listed as "cabaret" in this paper and others, but musical revues like the current *Ain't Misbehavin'* and *Oba Oba '90*, or even smaller-scaled offerings like ACT's last two Christmas shows, *Side by Side by Sondheim* and *Almost Like Being in Love*, are considered "theater." Andrea Marcovicci does "cabaret" at the Plush Room but can present the same show (somewhat expanded) as a "concert" at Herbst Theatre or the Great American Music Hall.

Live entertainment isn't dead, although some semanticists are trying hard to kill it. Some are willing to sacrifice the concept of cabaret rather than give up the word, as their spiritual kin went down with "disco" a decade ago, when everyone else started playing and dancing to "dance music" in "dance clubs." Others are adapting, enjoying the same performers they used to see in "cabarets" at "comedy clubs" and "jazz clubs." The generic designations may sound less romantic, but you ask a date to go to a club by its name, anyway — "Let's go to Kimball's" or "the Improv"; no one but Liza Minnelli ever said, "Come to the cabaret."

When you talk to locals who have been involved with cabaret, you hear despair, nostalgia or both. Donald Montwill, who booked the Valencia Rose for its first four years, proudly recalls giving Whoopi Goldberg and Charles Busch a place to perform when no one else wanted them. He lists the late Jane Dornacker, Idris Ackamoor and Rhodessa Jones among other acts that played there, and most local gay and lesbian comics credit the Rose's "open mike" night with giving them their start.

Romanovsky and Phillips, who now tour internationally and play the Bay Area only once or twice a year, brought a tear to Montwill's eye during their recent Great American Music Hall concert with a song, "At the Rose," about those days.

"WHEN JACK Essex was running the Chez Jacques...," begins reviewer Gene Price, going off into reveries about the variety of talent that used to play that California Street cabaret — Sharon McNight, Weslia Whitfield, the Flying Karamazovs and Ruth Hastings among them.

Of those four acts, he says, Whitfield is the only one you can still see locally on a regular basis: "Weslia's singing at Mason's [in the Fairmont Hotel] Monday and Tuesday nights." McNight, Price says, is now based in Los Angeles, where she just worked two weeks on a film. Last year she got a Tony nomination for her Broadway debut in *Starmites*. What incentive do such people have to stay in San Francisco? McNight will be back in the fall to host the Castro Dog Show as a benefit for the AIDS Emergency Fund.

"Ruth [Hastings] is picking oranges in the Valley and waiting for somebody to call her," Price says. "Sam [Samantha Samuels] calls me once a month and asks, 'Gene, do you know anywhere I can sing?' " Two leading male vocalists on the local cabaret scene a few years ago, David Reign and Jae Ross, are based in Los Angeles and working cruise ships.

"Pam Brooks is working the boats and singing with symphony orchestras," according to Gary Menger, who has done booking and promotion for several major cabarets in the last decade, "and once or twice a year she comes home to Oakland. Mikio Hirata has charged admission and given recitals in his home. Gail Wilson quit the clubs and works primarily with City Swing. Aldo Bell has somehow managed to survive by getting into nightclubs and jazz clubs." Menger distinguishes the latter as places where "people go for the style of music rather than the performer."

Perhaps the saddest thing he can say is, "Anybody in San Francisco who's still a cabaret singer also has a job."

John F. Karr, a producer and director of cabaret shows who's planning to commemorate Cole Porter's 100th birthday next spring, lauds Menger as having "personally overseen three revivals of cabaret in San Francisco," but he speaks more optimistically than Menger about the next revival. "It rejuvenates itself in cycles," Karr says, likening cabaret to theater, which is known as "the fabulous invalid" but always manages to survive.

"There's always somebody somewhere singing in a club," Karr says, but there seems to be a general agreement that the people out there right now are generally not good enough to attract audiences to their own shows, let alone cabarets in general. "Most of the new crowd are trying to fulfill a fantasy," Menger says, almost echoing Karr's appraisal. "The form was abused by would-be cabaret performers. San Francisco is a city of dilettantes." Price puts a more tactful spin on it: "If there are good entertainers around, somebody will create a space around them."

Karr cites a 1984-85 cabaret directory published by Menger as listing 34 cabarets and nightclubs and some 75 local performers who worked in them with some regularity. This year, the San Francisco Council on Entertainment dissolved after giving out its Cabaret Gold Awards for the last time. Bev Case, who was vice president of the Council, admits that only a small percentage of members bothered to return their ballots. "There's no cabaret left anymore," she sighs. (That's not quite true: Rounds has recently joined the Blue Muse as the only clubs cited by our sources as featuring cabaret entertainment on a regular basis, even if it's only one or two nights a week.)

Case is "mentor" to Darlene Popovic, a talented performer who has had to diversify. "She's doing shows — she just did one on the Peninsula," Case reports. "She's doing commercials and industrials and studying jazz."

PUTTING HER finger on an important factor in the economics of cabaret, Case says, "It was a heavily gay audience for cabaret, and they're not going out as much. Their money is going for medical research at the moment." Karr concurs: "The opening of the movie *Cabaret* spurred gay people to open cabarets and attend them."

If AIDS has killed cabaret, it's also keeping it alive, in a sense. Frequently, the only place to see cabaret performers is at benefits for AIDS organizations. Joseph Taro has been producing monthly "Forbidden Cabaret" shows at the Mint, featuring such artists as Betty Blount, Sandy Van and Taro himself, to raise money for Shanti Project. The next will be on Friday, Aug. 10th, at 8:30 pm.

An annual benefit on a larger scale, *You and the Night and the Music*, is scheduled for next Monday, July 23rd, at 8 pm at the Venetian Room in the Fairmont Hotel. This year's beneficiary is the AIDS Emergency Fund. Samantha Samuels is the scheduled host, Reece Holland of the Los Angeles company of *The Phantom of the Opera* is "special guest" and the all-star cast includes Tom Ammiano, Tom Andersen, Pam Brooks, Val Diamond, Tim DiPasqua, Samm Grey, The Jesters, Nicholas, Glover and Wray, Bobbe Norris, Leslie Sorci-Sotelo, Sandy Van and Danny Williams. The number for reservations is 821-6116.

A similar event, *In Praise of Cabaret*, was held last month in Boston, a city where cabaret seems to be on the upswing these days; the cycles aren't always the same in every city. In Los Angeles, the Rose Tattoo and Studio One Backlot are still going strong, with the Cinegrill hosting big-name entertainment.

Although we hear conflicting rumors about whether the Algonquin Hotel's Oak Room will reopen after its current "renovations," the New York cabaret scene appears to be strong at the moment. In part that's because there are good entertainers and people willing to pay to hear them perform, but the more important reason is that people there are creatively calling attention to the art form in a positive way. Given a choice between the "bandwagon" and "endangered species" approaches to entertainment, audiences will respond to the former every time.

Last October, the Mabel Mercer Foundation hosted a three-day Cabaret Convention at New York's Town Hall, with free panel discussions and low-priced concerts that mixed name performers with talented newcomers. The organizer, Donald F. Smith, has also produced a number of "Cabaret Comes to Carnegie" concerts.

Smith, who was Mercer's publicist, is also creative consultant and talent coordinator for a radio series, *New York Nights*, which broadcasts live cabaret performances over WNYC-FM. The series, bankrolled by American Express, may be syndicated nationally over either National Public Radio or American Public Radio, according to station publicist Joe Bevilacqua, who says the response to the show has been tremendous. "We've had a substantial amount of press," he says. "Even television came to cover radio, which is almost unheard of. Music critics are covering the shows and reviewing them as concerts."

The series, Bevilacqua says, grew out of two specials WNYC aired that were hosted by Bobby Short. The demand for more was so enthusiastic they just had to fill it. Steve Ross hosts the current series, which features at least four performers each Monday night and lets them talk informally together between sets.

Also experimenting with a cabaret "talk-show" format in New York is singer-comedian Jamie de Roy, who began hosting *Jamie de Roy and Friends* on Thursday nights at Stan McGraw's the week before *New York Nights* went on the air. De Roy, who played the Plush Room here a couple of years ago, says she's been overwhelmed by the response. The variety format is a healthy one, she believes, because each performer brings his or her own following, and those people get exposed to acts they might otherwise not see, so everyone picks up a few new fans.

As vice president of the Manhattan Association of Cabarets and Clubs, de Roy is in charge of periodic "Songwriter's Showcases," at which cabaret artists get to hear composers demonstrate their wares. It's like a musical flea market, much more practical for the writers than sending out hundreds of tapes and easier for the singers than most other ways they have of finding new material. The showcases

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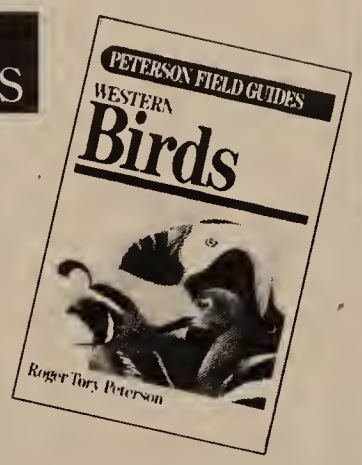

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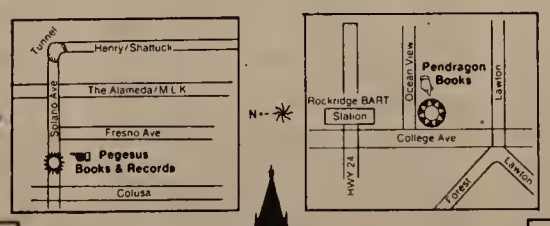

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KUREISHI

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me, he was very supportive and he said, 'I remember all this.' "

The response to *Buddha of Suburbia*, Kureishi says, has been less hostile. "People seem to have liked the book, but then, they never tell you otherwise: All that matters is the sales, in the end. Then we'll know how it's doing. You generally get more hostility in England because they feel — you know — they don't like Pakis. They feel that you owe them a lot and you should keep quiet and be well-behaved. Salman got a lot of that. When he first started becoming successful, a lot of people resented his success, because they thought, here's this Indian guy, comes over here, wins our prizes, runs around with our girls and then abuses our government, you know; it's an old story."

KUREISHI IS quick to point out that he does not claim to speak for all Asians in Britain. At his reading at Cody's he answered the charge that he is anti-Muslim (an answer which turns out to be inexorably linked to Rushdie's plight): "Well, one of the things that has been happening in Britain, I don't know if any of you heard this story, there's a town in England called Leicester. Which is a small town, with a medium-to-large Muslim community, and a Muslim family had discovered in an aubergine (you know what an aubergine is? An eggplant, you call it here), they discovered various verses from the Koran. And they've been preserving these aubergines, or eggplants, in chemicals, and 5,000 people have gone past this house in order to read these versions from the Koran in this aubergine. Then after this, various other people started to find verses from the Koran in aubergines, all over the country, and this is kind of a big trade — eventually, people started paying to see these aubergines and to bless them....

"At the same time that these aubergine readings were going on, there were Muslims in the north of England who were burning books by Salman Rushdie, and they were burning effigies of him, and these people were burning books and reading aubergines. And people said about me, 'Oh, Hanif, he's very anti-Muslim. He's always writing bad things about Muslims in his books and films.' And I thought, 'Well, look, this is how you're presenting yourself in the newspapers; who am I to be anti-Muslim?'

"I'm not anti-Muslim, I'm just against anybody who tries to stop a fellow writer, a man I respect, a man of whom I'm proud, and who is a great writer and an interesting man, a man who's fought against racism, a man who's fought on the side of what I believe to be justice, and equality and fairness; [when] a man like this has been attacked by other Muslims, and has been told that he can't say what he wants to say, and he can't satirize the Koran, he can't ask questions about the Koran, he can't debate with Islam....

"As a writer, I believe there are no areas that are sacred, and as writers, we have to ask questions about everything in human life, and no one group can draw a line around themselves and say, 'No, you can't discuss us, this can't be argued with, this can't be touched.' Our humanity resides in the fact that we *do* ask questions, that we *do* discuss who we are, what we believe in, how we treat each other, how we're going to live — and our religions are central to the way we understand ourselves. It's crucial that we discuss and argue and satirize and write about our religions. And, insofar as Muslims are trying to stop a writer discussing Islam, a very important religion in the world today, then I am anti-Muslim; otherwise I'm not."

Despite Kureishi's relationship with Rushdie and his respect and admiration for the man, he doesn't see similarities between himself and Rushdie as writers, beyond the racism they have both faced as Asian writers in Britain. When I tried initially to connect Kureishi to "the Rushdie generation," he quickly and sharply corrected me with, "Well, no, he's older than me," but then added with a smile, "He's the talented one and I'm the good-looking one."

Glibness aside, they are quite different — while Rushdie is a man of two cultures, both Asian and English, Kureishi is a child of '70s London, his work peppered with references to Bob Dylan, Pink Floyd, The Beatles, velvet trousers, headbands, dope. Like Tom Wolfe, he's adept at capturing the material trappings of an era, to the point at which the reader feels like he or she is standing in the room, amid the smoke, taking it all in. And that, probably more than anything, is his contribution to the creation of a multicultural society in Britain: His characters resemble their white Anglo-Saxon contemporaries in so many ways that their ethnicity is just one more hue in their palette, there to be blended with their sexual preference, occupational dreams and philosophy of life — all in the name of the universal struggle to "be what you are." ■

CABARET

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are free and open to the public, yet another way of getting people hooked on music MTV won't play.

"There are not a lot of radio stations where you can hear classic American music," Bevilacqua says, explaining that WNYC expands the definition of its "classical" format to include jazz, New Age and American pop standards. "You can appreciate the complexity of Cole Porter just as much as you can Beethoven."

WE'VE SAVED the best news on the San Francisco scene for last. After a year of bureaucratic wrangling, it looks as if a new cabaret will be opening by the end of the summer. Josie's Cabaret and Juice Joint will be at 3583 16th Street, near Market, and will be brought to you by the folks who gave you the Valencia Rose.

Donald Montwill sounds weary from fighting neighborhood groups that have tried to block their permits. "Our idea of a neighborhood includes culture," he says. They've worked out an agreement with the Planning Commission that Josie's will close by midnight; earlier, on weeknights. Beer and wine will be served, but, as the name implies, there will be soft drinks as well, with no minimum and no smoking in the 130-seat club.

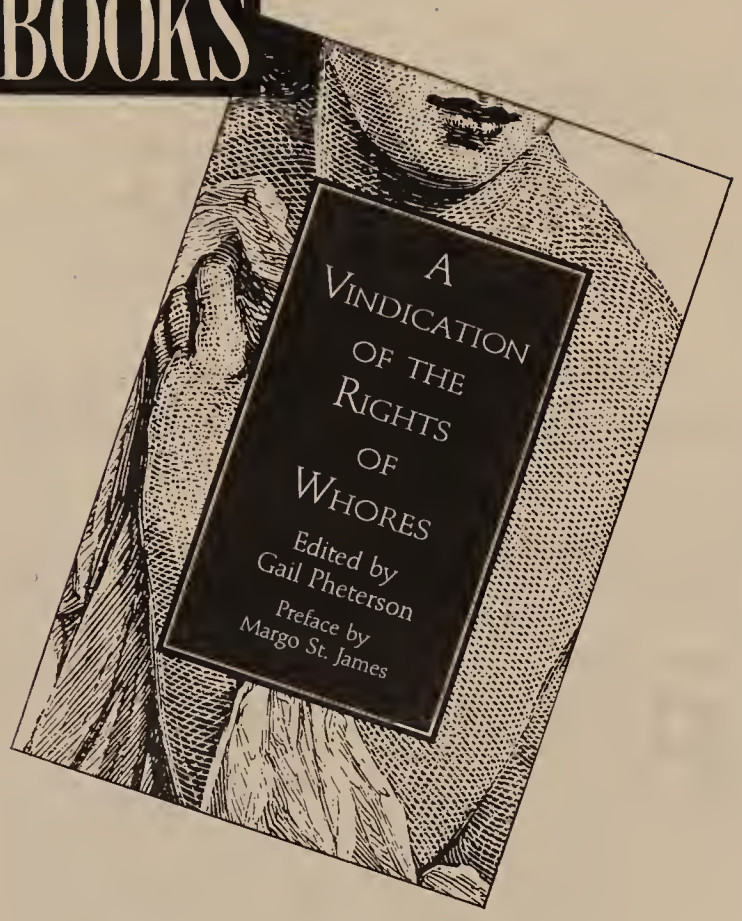
The bookings, as at the Rose, will emphasize "lesbians and gay men, women and people of color," Montwill says. "We'll do theater, stand-up comedy, poetry, movies — it's gonna be eclectic."

The buzz in the performing community over Josie's is loud and getting louder. One club won't solve the problem, but when you add one to zero you have infinitely more than you did before. A whole generation of talent grew out of the Valencia Rose, and there's the hope that a new generation is out there waiting to be discovered at Josie's.

You can call it cabaret, you can call it Al. What it is is live, non-raucous entertainment that preserves old songs and old traditions. John Karr describes it as "unique identities making a personal communication," and says it will have to "find a new form for the '90s" to survive.

Will the artists be creative? Will the consumers be receptive? Who killed Laura Palmer? Only time will tell. ■

BOOKS



Asserting Their Rights

In A Vindication of the Rights of Whores, *prostitutes demand recognition, respect and the rights they're entitled to*

A VINDICATION OF THE RIGHTS OF WHORES. Edited by Gail Pheterson. The Seal Press, 293 pages, $16.95.

By Marcy Sheiner

Sexy Sadie, you broke the rules.
You laid it down for all to see.
— ***The Beatles***

PROSTITUTES HAVE always had an image problem. They are seen either as immoral outlaws who flagrantly ignore the rules of polite society, or as battered, drug-addicted victims under the control of ruthless male pimps. Nearly 20 years ago, Xaviera Hollander valiantly attempted to rectify some of the misconceptions about prostitution by coming out as a "happy hooker." But Hollander went to great lengths to distance herself from the common street worker, emphasizing her greater stature as a highly paid call girl and madam. Even if the public grudgingly accepted Hollander's brand of prostitution, contempt for the common whore remained.

In the years since the publication of *The Happy Hooker*, prostitutes have been organizing themselves along the lines of other women's rights groups. *A Vindication of the Rights of Whores* is a compilation of their writings, the bulk of them reports for the first and second World Whores' Congresses, held in 1985 and '86. The title is significant — adapted from Mary Wollstonecraft's *Vindication of the Rights of Women*, it implies solidarity with all women. Additionally, it reclaims the formerly epithetic "whore" label; as editor Gail Pheterson notes, "Contributors to the book identify with all those branded persons and demand rights as whores."

Of the 58 contributors, well over half are 35 years and older. To a woman (and some men — a few transvestites and transsexuals are included), they reject the victim image and declare themselves autonomous beings who have freely chosen their profession, from which they often derive great satisfaction. From this place of empowerment, they have banded together to form groups with zippy acronyms, like HIRE (Hooking Is Real Employment), COYOTE (Cast Off Your Old Tired Ethics) and PLAN (Prostitution Laws Are Nonsense). They sport buttons and T-shirts bearing slogans like "It's a Business Doing Pleasure with You" and "Ignorance Is No Excuse for a Law." These acronyms and slogans, however, are the only "racy reading" to be found in this collection: *Vindication* is a serious theoretical work aimed at educating the public about the facts of "the life."

Prostitutes the world over have almost no human rights. While laws and the energy with which they are enforced vary from country to country, they universally lead to the stigmatizing and jeopardizing of sex workers. According to the women in this book, it is the laws against prostitution, and not the activity itself, that make the work dangerous.

For instance, cohabitation laws in many countries make it a crime for anyone to live with a prostitute, as they are assumed to be sharing her earnings and therefore classified as pimps. These laws apply not only to male partners, lovers and roommates, but to female friends and children as well. In some countries, prostitutes are forbidden to marry. If two prostitutes live together, they are violating anti-brothel laws. The end result is that prostitutes are forced to work in isolation.

When we look at who benefits from anti-prostitution laws, it becomes clear that they exist primarily as a means of controlling women and maintaining male privilege. As Pheterson says, "The corrupt cop... wants to hide his bribes and rapes of prostitutes and continue using them as informants, the exploitive boss wants to keep prostitutes from revolting against bad working conditions and the customer wants to prevent prostitutes from revealing his sexual dependence, perversion or impotence."

In many countries, like Australia and the Netherlands, prostitutes' earnings are taxed despite the fact that they receive no social security or disability benefits. When a prostitute is arrested, her property is routinely confiscated. Police in the United States regularly confiscate condoms as "evidence," thereby undermining prostitutes' efforts to engage in safe sex.

The issue of safe sex is, of course, a major topic of discussion among sex workers today. While the public assumes that prostitutes are spreading AIDS, COYOTE co-director Priscilla Alexander says, "Public health figures indicate that only 5 percent of sexually transmitted diseases are related to prostitution in the U.S." Notes one Swiss worker, "The problem for prostitutes is not that they are infecting the population with AIDS but that they are afraid of contracting it."

Prostitutes' efforts to get their customers to use condoms are frequently resisted, and many have devised subtle ways to slip them onto a client without his noticing it. (A demonstration of one woman's method provides the most humorous moment in the book.) In Germany, women claim that if they insisted on condom use, they'd lose all their customers. Appalled by this situation, the Second Congress sent a telegram to the German government urging massive education on condom use.

I couldn't help noticing that the discussion on how to get clients to use condoms very closely resembled discussion among non-prostitutes on the very same subject. The link between the struggle for prostitutes' rights and those of all women is clear. Says Pheterson, "Every woman's freedom is tied to the freedom of prostitutes." This is an argument that should help persuade feminists to take up the cause. However, a reading of *Vindication* should convince almost anyone that prostitutes ought to be on Amnesty International's list, regardless of the broader political and social implication.

One of the primary aspects of "the life" is the violence to which prostitutes are subjected, and the fear of violence that almost defines their existence. The much-publicized rashes of prostitute murders that regularly occur are an extreme manifestation of the kind of abuse prostitutes face daily. They are commonly threatened, beaten and raped by police, pimps and customers, and, most appallingly, they have no legal recourse.

Law-enforcement agencies regard these abuses as occupational hazards. In the case of rape, authorities consider a prostitute's complaint absurd, refusing to believe it's rape when a prostitute doesn't get paid for services. When one remembers marital rape was only recently recognized as a crime in most states, the parallel to all of female experience is clear.

And yet many feminists are still struggling to come to grips with the issue. It's not that they condemn prostitutes as immoral, although some do go this far; it's more that they wish the whole institution would just go away. Typically, feminists perceive the prostitute as a victim of economic and sexual inequality, and claim that in our post-liberation utopia there will be no need for the profession. While this is partly true, it's far from being the whole picture.

It's not surprising that feminists have

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RIGHTS

continued from previous page

trouble defining a position on the issue of sex for sale; no straight party line can really be developed around it. When it comes to sexuality, whether free or paid, there are certain contradictions that are simply irreconcilable — a condition political movements have never dealt with easily.

Annie Sprinkle, a former porn star, openly expressed these contradictions at a Whores' Congress: "Sometimes I think that my work in pornography may have hurt the women's movement... but sometimes I feel like I contribute a lot to the women's movement and maybe even somehow to women's sexual freedom."

Two chapters in *Vindication* deal directly with non-prostitute feminists' reactions to the congresses; the first records a discussion between both groups, while the second is devoted to the non-prostitutes' meeting afterward. The prostitutes stressed the "need for women not involved in the sex industry to sit down and listen to our side of the story." To their credit, the feminists did listen, and some came away changed by the experience.

Prostitutes are not asking for feminist support from the standpoint of victims in need of rescue; they're asking for respect and recognition as skilled workers. Says Eva Rosta, a British prostitute now working as a sex counselor, "A lot of my knowledge and my experience and my education have come through working as a whore. But, of course, I cannot come out and say this in public. What credit would I get as a whore who is a sex counselor?"

Prostitutes do not want legalization of their work, as that would place them under governmental control; they want decriminalization. They are also demanding rights that are now taken for granted by the rest of the population, like the right to privacy and to legal recourse in the event of violence.

The women make a clear distinction between child and adult prostitution, roundly condemning the former. They also object to the "traffic in women," a phenomenon that has blossomed with the internationalization of tourism and other industries. Under this practice, women from developing countries are deceived into emigrating to more industrialized nations with promises of other kinds of employment, only to be forced into sexual servitude. As described by its victims, this custom is painful and appalling, amounting to nothing less than slavery.

While the prostitutes in *Vindication* condemn the practice, their chief concern seems to be a fear that all migrating women will now be seen as sexual slaves, and their stand on the issue is rather tepid. In their quest to improve their image, they seem to be downplaying the very real pain and victimization that sometimes goes along with "the life."

As one of the non-prostitute feminists notes, "I understand very well why prostitutes sometimes censor negative stories in public. When I first came out as a lesbian... I would never talk about my problems publicly... I was defending myself." It would be a shame if this need to maintain a certain image supersedes reality, leading to standards of "political correctness" common to other movements, standards that negate and ignore other realities — exactly, in fact, as some feminists have negated and ignored prostitutes' realities.

Despite this one weakness, though, these women are definitely on the right track. Reading *Vindication*, I couldn't help but wonder how any prostitute manages to get through a day without being in a constant state of rage. The book may not make everyone want to join the life, but it's sure to increase understanding and respect for the oldest profession in the world. ■

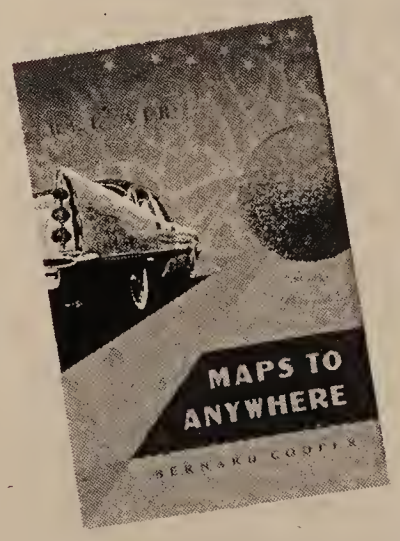
MAPPING A LIFE

Bernard Cooper's essays in Maps to Anywhere *are highly personal observations on the author's life*

MAPS TO ANYWHERE. By Bernard Cooper. University of Georgia Press, 139 pages, $19.95

By David Rompf

BERNARD COOPER has published in *Harper's* and dozens of literary magazines for years, but this is his first book — a small yet generous collection of essays, some no longer than half a page, that deftly transports us to the significant events and places of the author's life. From the seat of his childhood barbershop to a beautifully



described scene in which he and his parents are suspended underwater in their Bel Air pool, Cooper's observations are evocative, dreamy and frequently sealed with a twist.

"Under Water," the pool scene, foresees the death of his mother: "And Mother's hair came undone. Strands meandered like seaweed. She swayed and arranged the ballast of her breasts. A terrible translucence bleached their eyes, magnified by liquid distance. It hurt to see their big bodies flail, wrestling with pressure, using up oxygen, running out of time."

Cooper's fondness for tiny, haiku-like surprises emerges even in an essay about potatoes: "aluminum-covered ingots, their plumes of steam obscuring everything, except my affection for friends."

It may be disconcerting, however, to read this book straight through, for each essay is short and the topics change dramatically from one piece to the next. The effect can be jarring. The best approach to this varied collection is to read a little at a time, perhaps one essay during a break, another before going to bed. Most of the pieces deserve some time for quiet meditation.

As a whole, the collection is about many things: Cooper's obvious love for the English language, his family — especially his father, who calls his son "boychik" even when Cooper is 35 — and the visual arts. Cooper studied art history as a graduate student, and he teaches literature and writing at the Otis/Parsons Institute of Art and Design in Southern California. All the essays hint of a tug-of-war between his original aspiration to become an artist and his life as a writer. In "How to Draw," he states that in his art education he learned all he possibly could about the human impulse to make images.

That bit of background provides insight into the essays themselves: At times they are like the stark black-and-white photos from an old family album: glimpses of a fastidious mother, an intense lawyerly father, the precocious, observant child. At other times, however, and especially in the two longest pieces — relatively speaking — the images are like surreal, atmospheric films.

The title essay, for example, refers to a map and globe shop near Cooper's home in Los Angeles. He stops in one day to buy a globe and is bewildered by the numerous models to choose from. He describes Mrs. Mazel, the proprietress, as a delirious woman with "a blonde bouffant as big as the sun among these excess earths." Although he decides on a simple, basic globe, Mrs. Mazel snares him into a sales pitch about the attributes of virtually every model in her shop. "Today," he says, "I get stranded on planet Mazel." And later, outside, he finds the world chilly, small, metallic and hollow, like the globe he carries in his arms.

Cooper would make a superb and playful anthropologist, as he's interested in so many things. One essay toys with the origins of *Roget's Thesaurus*; another compares the dinosaurs, "which might have grown too big of their own volition," to muscle men at his gym trying hard to stave off their own mortality. "I almost heard the dirge of our own perishing, thud after thud after thud, our last titanic exhalations loud and labored and slow."

In a piece called "Childless," Cooper makes a somewhat strange admission; namely that, as a man who is childless — "and intends to stay that way" — he never thinks of himself as possessing spermatozoa. "Certainly you don't believe that the substance you spill when you huff and heave in a warm tantrum of onanism could ever, in a million years and a Petri dish and an infrared lamp, could ever come to resemble you." This essay comes off as the most disingenuous of the lot, in part because so much else in this book is highly personal, and this piece is only an imposter of personal revelation. It cheats, leaving a bothersome, nagging question mark.

On the whole, though, this is a loving, enjoyable book that is best when Cooper writes about his father, who is addicted to *Jeopardy!* and likes to eat plain horseradish from a silver spoon. The adoration they have for one another, and the affection his father bestows on the adult Cooper, are treated with compelling honesty. It's an image worth saving for our own picture albums. ■

GUARDIAN GRAPHIC BY AD MCCAULEY

Please Write Back With The Meaning Of Life; Return Postcard Enclosed

Our relationships writer reveals the mysterious process by which she writes her advice column

By Isadora Alman

LIKE BEING a rock star, the job of advice columnist seems to many an enviable occupation. Actually, I love that part of what I do, so this is not an "if you only knew" gripe exercise regarding the perils of success. Let's call it a behind-the-scenes peek, a "day in the life of," and my attempt to respond to such recent complaints as: "Whussa matter, Issy, getting bourgeois? Can't find an answer? Questions gotta be whitewashed?" and "I've been a devoted follower of yours for years. I've even read your book. I wrote to you several months ago and have finally gotten it through my head that you do not intend to reply. I can't help but to think that because my letter had nothing to do with bodily emissions, three-way sex or gerbils, it was not worthy of a reply."

I would, as the sulker quoted above suggested, put in small print at the bottom of my column: "I regret that I am unable to answer all my readers' concerns" (which might be construed that I will tackle *most* of them), but I must deduce that most people don't read the small print at the end of the column, otherwise my counseling practice would be bulging at its seams. I can't tell you how many avowedly constant readers are astonished at the news that I see clients in my office.

As of this writing, my column appears in two metropolitan newspapers in San Francisco and New York, with a combined circulation of about 150,000. If even I percent of the readers wrote me an occasional letter, which they do, and I answered three or four of them weekly, which I do, I would have an ever-increasing backlog of mail continuing to grow by some frustrating mathematical formula, which there is. In preparation for an expected busy period in my life I recently wrote six columns in advance from letters on hand. It didn't seem to make a dent in my "To Be Answered" folder.

Nonetheless, I do try nominally to respond to whatever mail I can. While a four-page typewritten missive with a cast of characters that would have staggered DeMille will not get back a personalized solution "with no hurt feelings for anybody," if a letter has a name and address I almost always send some sort of response — a promise to speak to their issue in an upcoming column, a reprint of a column wherein I already have, a resource referral or maybe just a thanks-for-writing-but-there-is-no simple-answer postcard.

Most of my mail bears no signature, as you would guess, but some writers do try their hand at Ann Landers-like copywriting by signing "Frustrated in Fresno" or "Left High And Dry." I enjoy people who assure me they've read my column for years, then write, "If you print this, please don't use my name." Have I ever? Have you ever read anything like "Joe Blow who lives on Eighth Avenue writes about getting stuck in a hose nozzle; here is his letter"?

Once in a while some tactful soul will include with her or his request a self-addressed, stamped envelope (SASE, by popular usage) or a loose stamp or even on one or two occasions a dollar or two "for my time." More often, I will get return envelopes only if I ask for them, as I did for an info sheet entitled "More Than You Ever Wanted To Know About Semen" and after a recent bombardment of column reprint requests, but not always even when I asked. The enclosed note might say "Here's an envelope," but there isn't. Or there is one but it's not stamped. Or it's not business-sized but a teeny-tiny one into which I couldn't fold a tissue, let alone a page or two of requested information. One postcard requested a column reprint, praised me lavishly in

Have you ever read anything like 'Joe Blow who lives on Eighth Avenue writes about getting stuck in a hose nozzle?'

advance for complying and ended with "I'd surely send you a SASE, even more than one, if I knew what one was."

SO IF you've ever wondered, this is how it works, or how *I* do: Two or three pieces of mail arrive daily, forwarded to my office by the newspaper. I put them unopened into my letters file. When I do sit down to write my column, sometimes more than one at a time, I open all the mail and read it, writing back to those I can. With a fluorescent marker, I underline key words in each letter so that I can quickly sort through them all for a specific topic. If, as is usually the case, I have a bunch dealing with the same subject (how-to's on oral sex is a perennial favorite) I will often pick a representative one and put the rest at the bottom of the pile for some future mail drought, which seldom happens.

I mark for special attention letters that bring up a topic I haven't dealt with in some time (there are rarely any that are totally new to me after all these years), but sometimes it takes some time to get to them. Certain topics, such as finding a partner, communication within a couple and keeping safe though sexual, I might address in some form or other in virtually every column. Occasionally I will devote a column to one specific issue if my mail dictates heavy interest, and I like to print readers' responses to previously printed letters. They often add to my information, occasionally shed light on some unclarity and even (yes, even I make mistakes) amend an error. I also try to keep timely with whatever questions a recent TV special or magazine cover story might engender.

The mail forwarding, my postponement of reading letters until I'm ready to write, writing columns weeks in advance and occasional columns of reader responses or the like all combine to increase the time between a reader's sitting down to write me and seeing that letter in print. I know that's frustrating, but timeliness is not the chief allure of the weekly press.

Once I write an answer to a letter, I dispose of it. That keeps my file cabinets manageable and me honest — since even if I were willing to put someone in touch with a previous letter-writer, I am unable.

What is the funniest (weirdest, most touching, etc.) letter I've ever received? I like that question. I get asked it often and I will write on that subject soon. I have it right there on top of my "Article Ideas" folder. If you miss it when it eventually does come out, just send me a SASE, and I'll mail you a reprint. ■

The best of the best.

The San Francisco Bay Guardian salutes the following writers, photographers and cartoonists. They are the winners of the Bay Guardian's 1989-90 series of contests honoring the best in local scriptwriting, cartooning, photography, fiction and poetry.

SCRIPTWRITING '89

First place
Sam Spake

Second place
Martin Blinder

Third place
Robert Strauss

Special prize to a script with a Bay Area focus
Kurt Thumb

Honorable mentions
Tom and Erik Hattan
Steve Stromberg
Alex Vargas and Madeleine Gavin

THE FIFTH ANNUAL CARTOON CONTEST

First place
Isabella Bannerman, Ivar Diehl, Garret Gaston, Greg Goggin, Eric Haven, Forrest Pasky, George Russell

Second place
Jesse Hamm, Jeff Hawley, Gary Kell,Rick Lucey, Greg Michael, Tony Murphy, Tom Swick

Honorable Mentions
Kathryn Armstrong, Tom Appleton, Troy Bach-Martin, Jerry Barry, Jim Brown, Bret Buckman, Erik Burns, Samuel Coomes, James Courtney, Claire Coyne, J.F. Crespo, Maggie Dimon, Max Dashu, Kurt de Roza, E.Z. Deth, Anthony Fong, Rhoda Grossman, Ted Harris, Denny Holland, David Kasher, Jack Keefer, Glenn Kim, Hugo Kobayashi, David Ling, Richard Malerba, Adam McCauley, Carolyn McCoy, Kathy McGrane, Carmen Melendez Lugo, Kurt Myers, Nora Ostrofe, Alex Pappademas, George Parsons, Uriah Payne, John Rafferty Brahm Revel, Erik Richman, Lon Shoemaker, Rick Stover, Anthony Teresa, Tony Vecchio, Jim Vinson, Stephen Watt, Jean Westcott Wayne White, Fritz Zimmerman

PHOTOGRAPHY '89

First place
Jill Qualls, Fuminori Sato, Tom Sicurella, Amy Snyder

Second place
Jim Cottle, Marc Rosenblatt, Helga Weiss, Sven Wiederholt

Third place
Bob Ishi, Chris Key, Craig and Judith Bang Kolb, Michael Pierazzi

Honorable Mentions
David Alexander, Joan Bobkoff, Rick Claymore, Judy Colligan, Therese Collins, Keith Cottingham, Catherine Cummings, Mia Fineman, Jeanne Friscia, Matthew Fukuda, Rita Gardner, Denise Garone, Jeanne Hallacy, Olivia Harding, Melissa Harris, Paul Helder, Josie Iselin, Jay Kammen, Karen Kirschling, Joan Kovach, Zena Kruzick, T.J. Latvis, William Lavin, Michael Lawrence, Richard Lynch, Lori Mac, Josie Kruzick, T.J. Latvis, William McCleod, Bert McGuire, Kathrin Miller, William Moeller (Billy Nova), H.Mori, Lauri Neidell, Patricia Nishita, Stephanie Peckins, Mariella Poli, Lisa Rappoport, Linda Richardi, Erin Riordan, Christopher Ritchey, Jerry Rosenblum, Keven Ann Seaver, Andrea Schneider, Gilbert P. Schoenstein, Alfredo Sosa, Barbara Szegedi, Melita Tchaicovsky, Chris Thomas, Stephen Tryon, Patty Tuori, David Wolf, Nancy Wolf, Camille Yeh, Lillan Zahrt

FICTION '90

First place
Shoshana Marchand

Second place
Tice Deviras

Honorable mention
Kelly Simon

Finalists
Michael Behrens, Laura Bolger, Jane Carlsen, Diana Christensen, Anne M. Cullen, Stephanie Gowin, Dorothy Hamblen, Philip Keeley, Danny Romero, Steven Shimmon

POETRY 1989

First place
Philip M. Klasky, Connie Soper, Mary Wagner,

Second place
Robin Boody-Galguera
Susan Terence
John Waldman

Finalists
Igal Dahari, Al Einhorn, Janet Goldberg, Moira Kyle, Priscilla Lee, Constance Lombardo, Scott MacLeod, Hilary Maslon, Ashley McNeely, Victoria Alegria Rosales, Irwin Rosen, Ruth Schwartz, John Oliver Simon, John Starkey, John Walter, R. Yurman

Other Bay Guardian contests in 1990 include photography, to be announced August 22nd, and poetry, to be announced October 10th

THE SAN FRANCISCO BAY
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PLAY BY PLAY

CONFESSIONS OF A FREE-AGENT FAN

By **Bob Ivry**

IT'S BEEN eight years since I traded in the Yankees and became a free-agent fan.

In the summer of 1982 I finally decided that rooting for Steinbrenner was like rooting for snails to eat my garden. The atrocity that tipped my balance was a relatively insignificant one: Steinbrenner's refusal to trade Oscar Gamble, a talented outfielder eager to play more than he had with New York.

Less said about Steinbrenner the better. Suffice to say that the Gamble incident was but one fly in a field full of manure.

I was going to school in Michigan at the time, and I figured I'd cast my lot in with the Detroit Tigers. Michigan's affection for the Tigers was wholesome and sentimental compared to the tough love of the Yankees. Walk down the street in hundreds of small towns from Toledo to Marquette, and the sound of Ernie Harwell calling Tigers' games on WJR rises up from enough backyards and screen doors that you can follow the action without a radio of your own.

The transition in my affections wasn't without emotional repercussions. I came from a Yankee family; my father was born and raised in the Bronx. The Yankees, in his baseball unconscious, were classy winners. His favorite player growing up was right fielder Tommy Henrich, "Old Reliable."

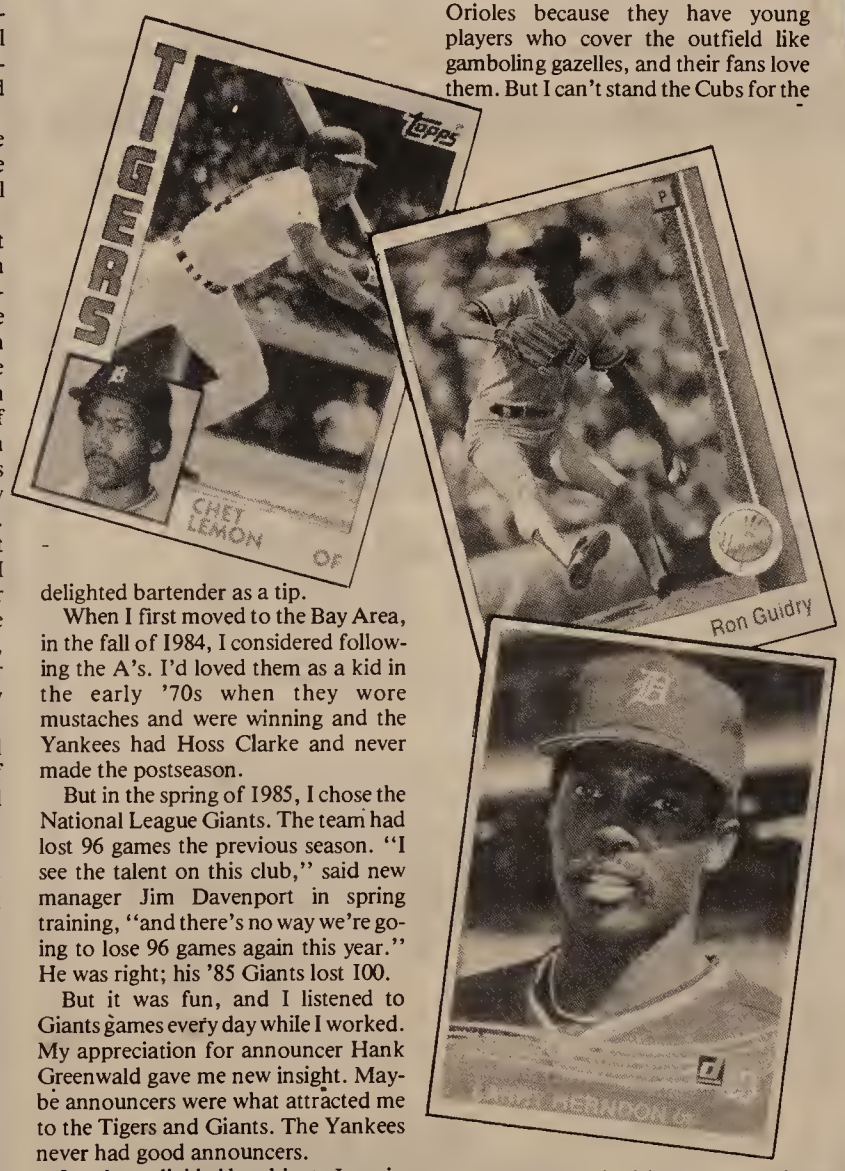
But Steinbrenner had perverted all that. As a furniture salesman friend of mine once told me, "You can't spell 'reliable" without L-I-E."

I was fortunate enough to live within walking distance of Tiger Stadium during the summer of 1984. We'd be eating dinner, listening to Ernie on the radio, and we'd say, "Hey, isn't this the first game of a doubleheader?" and get that baseball goon glaze in our eyes. "Let's go down and catch the second game," we'd say, and run some water over the dishes and hurry over.

Being a part of the Tiger Stadium bleachers in the world championship summer of '84 proved to be a singular experience. Fellowship and good cheer runnethed over; the team started the season with 35 wins and five losses. We did a lot of corny things: Bleacherites in the upper deck would start a clockwise wave, and our compatriots below us would start a counterclockwise wave in the lower deck. (This was when the wave was still new and nearly everybody participated.) Left field would shout, "Tastes great!" and center field would respond, "Less filling!" (If you think this is silly, I'm happy to report that the "cheer" evolved into "Eat shit!" "Fuck you!" before the summer was over. It came in loud and clear over the radio, though Ernie pretended not to hear.)

Then the World Series came to Detroit. We sat at field level in the center-field bleachers behind Chester Lemon and saw him make a breathtaking over-the-shoulder catch that I've never seen on a video replay. It must be one of the most underrated catches in World Series history.

In the fifth and decisive game, when Kirk Gibson buried a Goose Gossage pitch in the upper deck in right field, a three-run homer, the stands erupted. Literally. It was like Chinese New Year. And when Larry Herndon squeezed a short fly ball to end the season, Redemption Day had come. The field filled with fans. At our seats, we had to duck, because clumps of Tiger Stadium turf were being tossed up in all directions. I took some outfield grass to a bar after the game, and gave it to a delighted bartender as a tip.



When I first moved to the Bay Area, in the fall of 1984, I considered following the A's. I'd loved them as a kid in the early '70s when they wore mustaches and were winning and the Yankees had Hoss Clarke and never made the postseason.

But in the spring of 1985, I chose the National League Giants. The team had lost 96 games the previous season. "I see the talent on this club," said new manager Jim Davenport in spring training, "and there's no way we're going to lose 96 games again this year." He was right; his '85 Giants lost 100.

But it was fun, and I listened to Giants games every day while I worked. My appreciation for announcer Hank Greenwald gave me new insight. Maybe announcers were what attracted me to the Tigers and Giants. The Yankees never had good announcers.

I took my divided loyalties to Iowa in the fall of '87, when both the Giants and the Tigers won their divisions and went to the playoffs. I realized then what agony awaits the wanderer, baseball or otherwise. I could pick up WJR and listen to Ernie Harwell only if the nights were clear, and Giants scores were lost in an altogether ethereal time zone. *Houston at San Francisco, night.*

When the Tigers' Frank Tanana beat the Toronto Blue Jays, 1-0, to clinch the division title on the last day of the season, I was watching on a big-screen TV at Mario's in Iowa City, alone. After manager Sparky Anderson congratulated Tanana with a buss on the cheek, I rushed to a pay phone to call a Michigan friend now living in the Bay Area, just to have someone to celebrate with. Tigers Win! But all I got was his answering machine.

I would've pulled for the Tigers, I told myself, if both teams had made the World Series. But I was never forced to make Solomon's choice; both teams lost in the playoffs.

By now, my loyalties are suspect even in my own mind. No motive seems pure. I root against the Yankees because they hurt me. I root against the Mets as a remnant of my days as a Yankee fan, and I root against the Red Sox for the same reason and many more. I used to pull for the A's against everyone but the Tigers, but now I feel the sting of the World Series humiliation and the White Sox are fun to see doing so well, aren't they? I like the Orioles because they have young players who cover the outfield like gamboling gazelles, and their fans love them. But I can't stand the Cubs for the same reasons. The Pirates even today remind me of Roberto Clemente and Manny Sanguillen, and I pull for them in the East, but the Padres have Tony Gwynn and Benito Santiago, their contemporary counterparts, and I couldn't give a foul tip for the Padres.

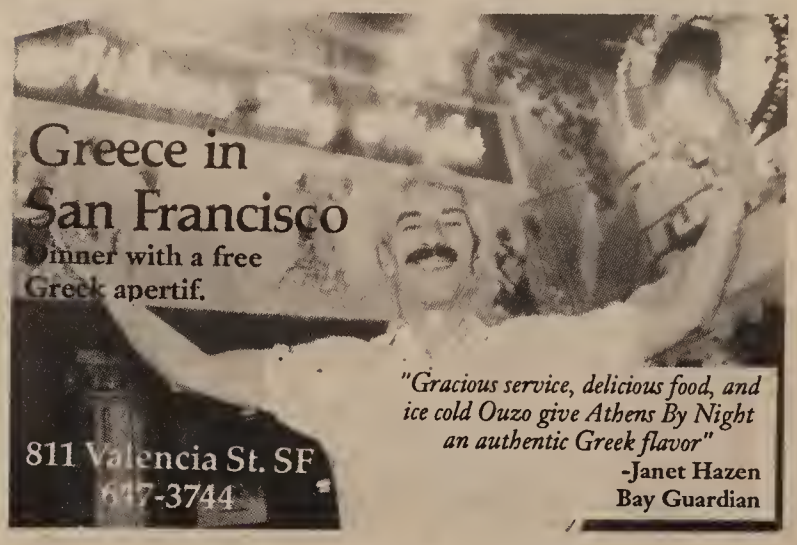
This year, with Steinbrenner facing official censure, I considered for the first time if I would go back to the Yankees after Steinbrenner is finally hanged by his neck until dead.

Yankee Stadium was my first baseball park. I saw Ron Guidry's first Big League game there, and I held my bat high over my head on Bat Day when Mickey Mantle came up to hit. I was there when the Yankees announced on Old Timers' Day that Billy Martin would return to manage the following year — and I cheered, along with 65,000 other people. I decided I might be persuaded.

But true to the nature of the free-agent fan I've become, I'm holding out for a guaranteed contract: break my heart with your performance on the field if you must; but off the field, leave my heart out of it.

And get some new announcers. ■

Dining Out



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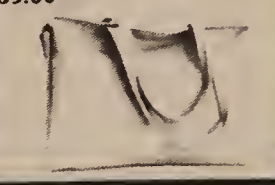

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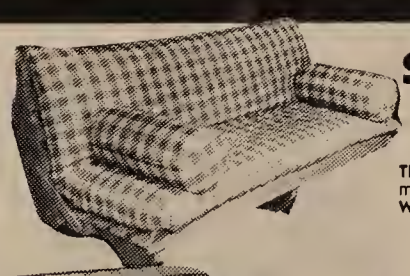

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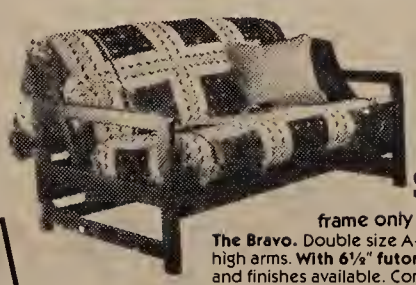

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ASK ISADORA

His Girlfriend's Penis

By Isadora Alman

Q: We have had a perplexing incident in the medical office where I am employed. Perhaps you can shed some light on the matter. A young man came into the office complaining of pain and discharge following intercourse. A culture proved to be positive for gonorrhea. An antibiotic was prescribed, and he promised to send his girlfriend into the office. She did come in, but declined to submit to a pelvic examination.

She at this point had something confidential to tell the physician: She confessed that she was "an incomplete transsexual," which she explained meant she is taking female hormones but has not yet had surgery of the sexual organs. In other words, "she" has a penis and no vagina. The patient insisted that her male partner is unaware of this. Our question is, what did they do and why didn't the young man realize his girlfriend has an intact male member? We are trying hard, but are unable to visualize such a mistake being made.

A: If the patient asked for her disclosure to be kept confidential, I'm wondering why the whole office is discussing it. I think the examining physician here is in need of some information on ethical as well as sexual practices. OK: You/he/she heard "intercourse" and assumed penis/vagina, when the young man and his lover obviously had penis/mouth or penis/anus or even penis/armpit intercourse (though I've never heard of an STD transmitted in this latter fashion). The preoperative transsexual might have declined to be touched "there," or postponed the event until "after her period," or "after their marriage." She probably tucked her external genitalia toward the back and taped them there and/or wore "sexy underwear" to bed.

If enough interesting activities are going on elsewhere, it's relatively easy to distract a partner from looking or touching any particular spot. I can assure you that there exist many, many heterosexual relationships in which not only has he never really paid attention to the particulars of what she has between her legs, she herself hasn't, either. Our society's messages that vaginas are embarrassing unmentionables are still very strong.

Q: A little over a month ago my boyfriend spent the night with another woman. I'm a virgin, and so was he before he slept with that woman. I'm very hurt and angry. Sex was something we wanted to explore together. What I'd like to know is whether there are any excuses for infidelity, and can a relationship survive it? I guess I'd like to know how other people feel and how they deal with it.

A: The question here is whether there is any "excuse" *you* can accept that will allow you to re-establish a loving relationship with your boyfriend. He told you about his betrayal — was it to hurt you, or to seek forgiveness and repair trust, do you think? Many relationships survive broken agreements, and some may emerge even stronger for it. *The Monogamy Myth: A New Understanding of Affairs and How to Survive Them* (1989, Newmarket Press) might offer different perspectives, or you might consider a couples' group that would encourage discussion about how others handle such an experience.

Q: I married my husband a little over a year ago, after knowing him for three months. During that time he was somewhat of an attentive lover. He does not kiss me passionately anymore, but instead gives me chaste kisses that, to say the least, are unfulfilling. I have tried on numerous occasions to get him to talk about it and also to explain why it is so important to me. I wouldn't push the issue, but sex isn't all that great to begin with, and without the kisses it seems to be pointless. What else can I do?

A: Try humor, bribery, bargaining, tears, threats, counseling? Insisting that someone kiss you passionately seems pointless. Explore the possibility that his withholding precisely what you told him is important to you might be a sulky tactic to get something he wants in exchange. I'd say a heart-to-heart about your general relationship/sexual dissatisfaction is in order. Include whatever satisfactions you *do* have in this marriage so it doesn't sound like a bitch-and-blame session. The intent here is not to point fingers with "You never...," but to discover the answer to "What can *we* do to improve *our* situation?"

Confidential to the worried man using wax candles and flashlights for anal stimulation: How can you have confidence in the medical advice of health-care providers to whom you are unwilling to tell the truth? You know the computer dictum, "garbage in, garbage out"? Consider a gay men's health clinic or a physician who is a member of some sex-positive cause. And refrain from putting anything into that orifice that wasn't designed for that purpose. A good dildo costs about the same as a good flashlight, and most don't even require batteries.

Confidential to JB, Joanne, Mary, Irene, Susan and any other aspects of the "multiple personality" with the special interest in scat: Very creative letters, but when I received more "shit" in one week than I have in five previous years, I got somewhat suspicious. ■

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. She can be heard Sundays, 9-11 pm, on KRQR (97.3 FM) on her listener call-in radio show. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 2700 19th St., SF 94110.

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Garibaldi's owners, John Hurley (left) and chef Daniel Martes, offer friendly service and great food.

NO TRENDY ADDITIONS

Straightforward, sensible food and reasonable prices make Garibaldi perfect for a big, relaxing meal

By Janet Hazen

MY COMPANION/partner/boyfriend (or whatever he's supposed to be called these days) first took me to Garibaldi almost two years ago. I loved the funky bar, and its clientele, and we enjoyed many a drink in this lively joint. However, one peek around the corner into the dining room gave me a jolt. The linen tablecloths, fine appointments and upscale menu with downscale prices looked radically different from the bar.

Well, it turns out that the two are separate businesses, but truly do meld together into one great place for casual drinking and eating. The printed menu changes often enough to keep the loyal customers titillated, but not so often that it's hard to follow. Two pasta, fish and appetizer specials are offered each night, and change nightly or weekly. The fish is always $15.95 and the pasta $12.95. If you want abundant, well-prepared food, good, friendly service and very fair prices, this is your place.

The first evening I was surprised to see the dining room so packed. Despite this, the charming host seated us immediately and with a smile, even though we didn't have reservations — a very rare event these days, especially considering the dining room's small size.

We started with an appetizer special of steamed greenlip mussels ($6.95), which was a very generous portion of perfectly cooked, plump and very fresh mussels bathed in a rich but balanced sauce of cream, tarragon, garlic and ginger. It was superb. I usually don't like cream with my seafood, but we all agreed this was an exception, and one we would make again and again.

The wine list offered a good selection of decent wines at low prices. A bottle of 1987 Chestnut zinfandel ($13) went well with all our entrees.

One of the things I liked about Garibaldi was the old-fashioned tradition of serving a choice of soup or salad before the meal. The salad consisted of chopped romaine lettuce dressed with a creamy, mustardy vinaigrette, and was fresh and unpretentious. The soups both nights were hearty, lively and wonderful. A rustic split pea with shreds of ham hock, and with whole peas rather than pureed, was perfect, and a white bean with undertones of celery, herbs and smoked meat was good enough to have by the bowl for lunch or dinner. Habit-forming baked "toasts" rubbed with olive oil, garlic and plenty of oregano were served in a basket at the beginning of each meal.

The roasted chicken ($11.95) was succulent, moist and quite a large portion, and was served with sauteed mixed vegetables and rice. The pasta of the day ($12.95) was made with fresh spinach and egg fettucine, spicy sausage, smoked chicken, squash, eggplant and red peppers. This huge plate of steaming-hot pasta mixed with a grand assortment of vegetables and meat was big in flavor, and a rewarding dish all around.

Halibut was a special of the evening ($15.95) and was served with two sauces, a creamy dill and a green peppercorn, but was overpowered by the peppercorn sauce. The delicate but firm halibut would have been just great with the more refined dill sauce. Fresh sauteed vegetables and rice accompanied the large serving, and were very good with the fish.

The second evening we started with a glass of 1986 Los Vascos cabernet ($3), a Chilean wine. Wines from Chile are starting to appear more frequently, and they're quite good for the price.

A terrific vegetable appetizer made in the style of Chinese dry-fried green beans ($6.95) was flawless. Bright green, crispy green beans cooked over very high heat with garlic, chunks of crunchy, savory pork and hot chili oil made an outstanding starter to our meal.

I had always heard that the paella ($13.95) at Garibaldi was excellent, so we decided to try it. We were not disappointed in the least; this was clearly one of the best plates of paella I've ever had. A melt-in-your-mouth chicken thigh and leg, plump, perfectly cooked prawns and an abundance of greenlip mussels, clams and chorizo came on a bed of perfectly seasoned rice with red peppers and onions, and was enough for two to share.

Also perfect was the filet mignon ($15.95), charred in clarified butter and finished with cognac. We ordered the steak rare, and it was cooked to order, rendering the meat dark, almost crispy on the exterior and juicy, tender and bursting with flavor on the interior. Home fries and sauteed yellow squash, zucchini and snap peas accompanied the three-inch-thick piece of beef.

As you can see, chef Daniel Martez believes in serving his customers large, wholesome, flavorful portions of good food. Minor ethnic diversions and ingredients add sparkle here and there, but for the most part, this food needs no trendy additions. The menu is straightforward, sensible and very reasonable, making Garibaldi the perfect place to relax and enjoy a big meal with a nice bottle of wine. ■

Janet Hazen, a graduate of hotel and restaurant school and formerly a chef at Green's restaurant, is currently a cooking instructor, freelance writer and food consultant. She is the author of Glories of the Vegetarian Table, *published by Addison-Wesley/Aris Books of Berkeley, and has a new book about sandwiches coming out soon.*

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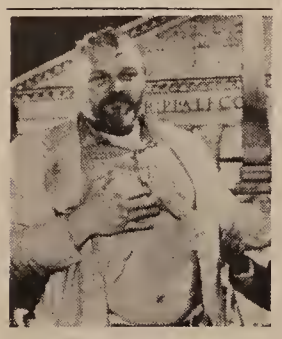
By Zena Jones



The Belly Of An Architect
Take out all the pretentious dialogue, and Peter Greenaway's movie would be vastly improved, since it's obviously not usually-excellent-actor Brian Dennehy's style. He's an American architect who's come to Rome to set up an exhibition honoring a late, little-known French architect. His hosts, architectural authority Sergio Fantoni, arrogant architect son Lambert Wilson and daughter Stefania Casini, entertain Dennehy with thinly veiled, high-flown contempt, and note the 30-year age difference between him and wife Chloe Webb. At dinner, Dennehy gorges on figs, becomes ill, thinks Webb's trying to poison him, enlarges copies of similar sufferer Emperor Augustus's belly from a postcard and records his symptoms on them. The neglected Webb's having an affair with Wilson, but her performance is an oral monotone and Dennehy's so miscast one can only concentrate on the strikingly shot architecture, the rich interiors and the glowing colors, and wonder what made Greenaway throw away his usually keenly enigmatic talent. (Through July 19th at the Castro, SF)

SUN SOUNDS

Clockwise from right: Club Foot Orchestra, "Little" Jimmy Scott and Brian Dennehy.

FOR MUSICAL entertainment on a Saturday, you usually need to put out some money. Once you spend the dough, you'll probably find yourself in a dark, stuffy club or concert hall. If this doesn't sound like what you're looking for, but you still want to experience some quality live performances, there is an alternative: In the bandshell at San Francisco's Golden Gate Park, locally based folk, jazz, classical and ethnic music groups are taking the stage every Saturday through Aug. 25th — for free. There, having left your wallet in your pocket, you can kick back under the tree-studded sunshine and can soak up these bands' best tunes from 1 to 3 pm.

Some of the featured groups have been performing for more than a decade, and many are well-known, at least around the Bay Area. On July 7th, Oakland resident Rudy Mwongozi pounded every key on his piano to create music that made listeners in the placid 150-person audience imagine they were sunbathing in Cuba. "We're the only band that does what we do — Afro-Caribbean gospel blues," Mwongozi says.

Also appearing that day was the Club Foot Orchestra, a nine-member band whose players write their own instrumental cuts to the beat of Frank Zappa-induced rock'n'roll merged with brassy big-band jazz and plucking violins. Offering the more traditional sounds of jazz, the Jazz Composers Orchesta finished the set with five pieces written expressly for them by local composers. This is the 12th year that City Celebrations has offered its free "Summer Festival of Performing Arts" in the park, but the first time in ten years it's been on Saturdays. (After Aug. 25th, the festival continues on Thursday afternoons from Sept. 6th to Oct. 18th.) Publicist Courtney Bullock says the series sometimes gets overshadowed by the more established free concerts on Sunday afternoons in San Francisco's Stern Grove, which offers ballet, classical music, operas and jazz.

Upcoming highlights at the bandshell include the Barbary Coast Cloggers July 21st, and the Brazil Dance Revue and Ranganiketan from Manipur, India, on Aug. 11th.

— Ralph Jennings

ALIVE AND WELL

THE HIGH, boyish tenor voice rising into a piercing falsetto has been an honored trademark in R&B and pop music from the days of Frankie Lymon and the Teenagers, through Frankie Valli and the Four Seasons, to Michael Jackson in the Jackson 5. But the man who led the way, breaking into the seemingly impossible upper registers, was for years one of the lost pioneers of music history. "Little" Jimmy Scott, whose nickname derived from his diminutive stature (he was 4-foot-11 until his mid-30s), stunned listeners in the late 1940s and early '50s with his penetrating, impassioned vocals. His stylistic influence on later singers was tremendous, and his emotionally wrenching lyric interpretations made him a favorite of Ray Charles, Ruth Brown, Quincy Jones and others. But despite an occasional recording in the '60s and '70s, Scott has been virtually unheard for nearly 30 years. *Jet* magazine even ran a mistaken obituary. A native of Cleveland, Scott was born in 1925, the third of ten children. His size and high voice can now be attributed to Kallman's Syndrome, a rare hereditary hormone deficiency, but his talent was unbounded. His greatest fame came during his four-year stint with the Lionel Hampton band, an organization that bridged the genres of swing, bebop and rhythm and blues. Scott recorded "I Wish I Knew," "Why Was I Born" and "Everybody's Somebody's Fool" with Hamp, and went on to cut his own sides for the Roost, Savoy, Tangerine and Atlantic labels. His 1955 Savoy sessions, featuring some of his most powerful work, supported by such instrumentalists as Budd Johnson, George Barnes, Kenny Clarke and Charles Mingus, have been reissued on compact disc, and now Scott is enjoying a comeback. John Goddard, of Village Music in Mill Valley, had heard Scott's records as a kid and caught his act (along with about six other audience members) in New York City about five years ago. He made it his mission to bring Scott west from his New Jersey home for a series of rare Northern California dates. Jimmy Scott's incredible voice and deep soul feeling can be experienced Thursday, July 19th, at the Great American Music Hall in San Francisco (885-0750), and Friday, July 20th, at Koncepts Cultural Gallery in Oakland (763-0682). He also makes an in-store appearance with R&B great Ruth Brown at Village Music (388-7400), Saturday, July 21st from 2 to 3 pm.

— Derk Richardson

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A Day on the Green

There is a roughly triangular piece of land covering approximately 1½ acres in the Potrero Hill neighborhood that is one of the last outcroppings of rare serpentine rock and grass left in San Francisco. And, like many areas of natural beauty and delicate ecology, its future is uncertain.

On December 20th, this last block of open space on Potrero Hill was bought by Eighteenth Street Arkansas Associates, a real estate development partnership that, in conjunction with Arts Deco, plans to build an artist live/work complex on the space. That same month, Potrero Commons, a nonprofit neighborhood group dedicated to preserving this land as open space, was formed. The group's plan is to buy the lot from the developers and turn it into a natural habitat.

On July 22nd, Potrero Commons, Potrero Hill residents and businesspeople and Anchor Brewing Company host a block party along 18th Street between Arkansas Street and the Potrero Middle School playground to raise money for the land's purchase. The opening ceremony is at noon, followed by a drum corps-led parade to the space in question. The party features speakers, musicians, a sidewalk sale by local merchants and a brew made by Anchor especially for the occasion called Commons Ale.

In the spirit of a tradition dating back to medieval England, about 30 neighbors gathered at the Anchor Brewing Company on June 26th to watch the beginning of the brewing process for the 20,000-bottle batch of the Commons Ale — some participating by tossing in handfuls of hops from big green plastic barrels. Marnie McArthur, a spokeswoman for Anchor Brewing, said the special ale reflects the company's interest in preserving the land as open space. All profits from its sale go toward financing the site's purchase.

"Fritz Maytag [president of Anchor Brewing] believes anybody who lives or works in a neighborhood should be part of the neighborhood," she said. "More than once I've heard him say, 'Industry needs a space around it like an owl needs the forest.' "

Commons Ale is a dark brown ale, similar to Anchor's 1986 Christmas ale. It is naturally carbonated and made with malted barley, whole fresh hops, a blend of roasted malts and a top-fermenting yeast. It will be sold in case lots (24 12-ounce bottles) for $29.04 plus tax, or $1.21 a bottle. The beer will be available by case or bottle from Potrero Hill merchants and other Bay Area retailers, and by case only at the brewery.

For more information on the block party or the open space issue, call Potrero Commons at 648-4814.

— *Mick Dyer*

Dirt, Cows, Sows and Oatmeal

On Friday, July 6th, a crowded room of Bay Area poetry enthusiasts gathered at UC-Berkeley for a reading benefiting the Squaw Valley Community of Writers scholarship fund. This year's workshop, July 7th-14th, marked the 21st year that poets have been meeting in the Lake Tahoe locale, where they devote themselves to an intensive week of writing. Workshop instructors Brenda Hillman, author of *Fortress*, and Robert Hass, author of *Twentieth Century Pleasures*, read from their newer work, along with nationally acclaimed poet Sharon Olds. All three were interesting, but Squaw Valley poetry program director Galway Kinnell was the highlight of the evening's reading.

You may remember the Pulitzer Prize-winning Kinnell from a PBS special on poets that aired during Bill Moyers mania last year. Kinnell's poems are about the physical, sensual world, and the ordinary experiences of daily life; dirt, cows, sows and chickens are typical subjects. He once said in an interview, "If the things and creatures that live on earth don't possess mystery, then there isn't any."

There's no need to know the history of verse or to rip the text apart with analysis to "get" a Kinnell poem. It's meaning is actually the poem itself — its luminosity, the sound and texture of the words. Kinnell says of poetry and symbolism, "When stones come into a poem, they usually are actual stones. . . If stones were merely to stand for something else, they wouldn't have much reality or inherent value."

Kinnell's Berkeley appearance was one of the rare chances to hear him read on the West Coast. And his reading style is as important to his poetry as the printed words on the page; his voice is resonant and musical, making him as much a performer as a writer. A regular on the poetry circuit for more than 40 years, Kinnell's delivery was well-rehearsed — he recites from memory, meticulously enunciating each word. Kinnell's lyrical, rhythmic voice affects the audience on a physical rather than intellectual level, akin to this line from the poem "Middle of the Way": "An inexplicable sense of joy, as if some happy news had been transmitted to me directly, bypassing the brain."

At the reading, Kinnell read four new poems: one about Hawaii, another about an orchid, a few excerpts from the long "When One has Lived a Long Time Alone" and the playful "Oatmeal." Foot up on the chair, Kinnell told the audience about a winter spent in Vermont when he would eat oatmeal every morning. Upon hearing this, a visiting friend exclaimed, "Alone?!," and a guilty Kinnell launched into the poem describing an imaginary breakfast session with one of his idols, John Keats. While eating oatmeal, Keats explains to Kinnell how he wrote "Ode to a Nightingale" haphazardly on scraps of paper. Keats tells Kinnell he was never really sure if he pieced the stanzas together in the right order. That night, Kinnell decides he will invite Patrick Kavanaugh to share a cold baked potato.

For further information on the Squaw Valley Community of Writers, write PO Box 2352, Olympic Valley, CA 95730. There are also separate weeks for fiction and screenwriting.

— *Arline Klatte*

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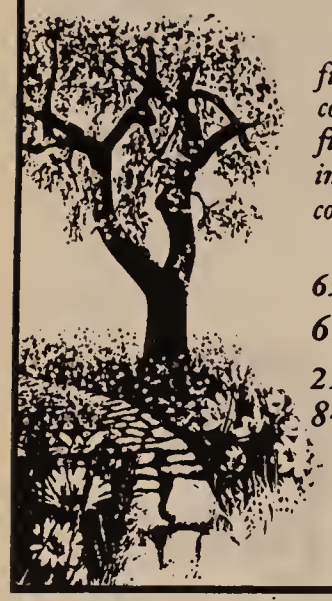

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Lunch: Mon.-Fri. 11:30-2:30 pm
Dinner: 7 nights a week 5:00-10:00 pm
3221 Mission St. (at the end of Valencia & 29th)
826-4639

THEATER

Myth-mash: Members of Elbows Akimbo in *Carne Vale*.

CIRCUS, CIRCUS

Two young troupes are performing shows set in a carnival milieu

DARK CIRCUS. Created and directed by Chris Brophy and Chrystene Ells. Produced by Bindlestiff Productions at Eureka Theatre, SF. Reopens Aug. 2nd, plays through Aug. 18th.

CARNE VALE (FAREWELL TO THE FLESH). Written by Carol Lloyd, directed by Carol Lloyd and Mark Waters. Performed by Elbows Akimbo at Intersection for the Arts, SF. Runs through July 29th.

By Misha Berson

WITH ITS monsters and marvels, clowns and daredevils, glamor and tawdriness, the carnival has often served as a metaphor for the human condition, a vivid critique of the social order. There's an archetypal dimension to the circus ring or the midway that makes it especially attractive to theater artists. These settings can link us instantly to the roots of theater — to, in Augusto Boal's words, "Free people singing in the open air. The carnival. The feast."

Two youthful Bay Area troupes, coincidentally it seems, are now performing original shows set in a carny milieu. The more accomplished is *Dark Circus*, created by the acting-directing team of Chrystene Ells and Chris Brophy. Initially presented in the late-night "Heartshouts" series, the piece caught on so well it will return to the Eureka for a second short run, playing Aug. 2nd-18th at 9 pm.

Dark Circus passes the first big test for a carny show: It fairly reeks with atmosphere. To get to the funky "fairgrounds" behind the theater, you are issued a visa to Calamity Town and ushered along Bleak Street. That's the midway — the Eureka scene shop and mainstage transformed into a grimly funny display of horrors. A "Magnificent Hunger Artist" out of Kafka lies wasted on a grungy mattress. Club-footed beggars grovel after you. A "human blockhead" has a metal spike "painlessly" pounded into his skull. Hyperactive geeks and armed "mime hunters" with leashed dogs patrol the area.

Once outside, you huddle on benches and wait for this bumptiously seedy little circus to begin. When the cast of "mongrel thespians" spills out of the back of a truck, their opening "unripened acrobatics" are nothing to write home about: a few lackluster somersaults, some dispirited juggling, a cheesy dance routine. The chief feature here is not skill but sadism — wielded by the bitch goddess ringmistress, Impresaria (played with relish by Blancett Reynolds).

The show unfolds in the spirit of Artaud's Theatre of Cruelty, with vigorous nods to Tod Browning's B-movie carny classic, *Freaks*, and Dylan's surrealistic ode, *Just Like Tom Thumb's Blues*. The reluctant daredevil named Flamo gets browbeaten into performing stunts that terrify him. A bouncy pinhead (unforgettably played by Sarah Ells) is alternately exploited and reviled. The resident magician, Sterno the Stupendous (Reed Kirk Rahlmann), is a pathetic alcoholic who would sell his soul for a drink.

There seem to be two overlapping shows in *Dark Circus*. One is an amusing slice of Grand Guignol, with a healthy modern twist of drop-dead irony. The other is a parable about cowering "slaves" who allow themselves to be oppressed — by Impresaria, and by the green-headed Über Genie who appears at the end to quell an uprising. If the political dimension of the show were more imaginatively written and thought through, the two agendas could mesh successfully. As it is, these issues are raised by a slogan-spouting heckler (Stephen Pocock) and bunched into a rather dry debate at the end, when they should be fulminating dramatically within the ragtag troupe itself.

Dark Circus ultimately disappoints because it doesn't pay off on all its promises — you don't feel the rush of solidarity with these circus folk that you do with the avenging circus freaks in Tod Browning's movie. Still, the creators here are reaching for something worth going after, and they're very much on the right track. The show stays with you and keeps you discomfited and amused — thanks to a fine cast, Chrystene Ells' colorful visual flourishes (she's a talented puppet- and mask-maker), some tangy images (the way the troupe packs up and hits the street is wonderful) and a spirit of grimy aliveness that's most welcome in this sleek entertainment age.

About *Carne Vale*, I will be briefer. First, this Elbows Akimbo piece inaugurates the new home of Intersection for the Arts (a worthy venture you can read about in the article on page 127). Second, it was created "through brainstorming and improvisation." Third, it is near-incomprehensible much of the time.

Carol Lloyd's script is a Joseph Campbell myth-mash that has something to do with the lost baby of a psychic, and the Christ-like transcendence of a mysterious stranger named Angel. To the savory gypsy-flavored music of the Zamuchenya Muzikant band, a female Pierrot cavorts, a medicine man spiels, a "commie clown" with a coke habit drops enigmatic one-liners — and oh, yes, another sashaying bitch-goddess lords it over everyone. Call it "Six Characters in Search of a Circus."

The Elbows exude their characteristic enthusiasm, but seem intent on bashing every good idea they have into the ground. The acrobatic choreography by Ellie Herman (who also plays the Pierrot) features so much bouncing off the walls and collapsing to the floor that it gets show-offy and tedious. Victor Toman, as the ringmaster, pulverizes his lines by shouting them all at you *molto forte*. And a dangling scarf trick is amusing once — but twice, four times?

Carne Vale needs a cogent narrative to bind its characters together — or it needs to give up on plot entirely, and take itself more seriously as a musical carnival. In fact, the music — swooping, jangly, winsome — is the best and most circusy of all its elements. ■

Relationships in the U.S.S.R.: Irina Kupchenko and Alexander Zbruyev in *Lonely Woman Seeks Life Companion.*

A Day In The Life Of A Critic

Seeing five films in one day is no picnic, even when there are nuggets of gold mixed in with the dross

THE JUNGLE BOOK. Directed by Wolfgang Reitherman. At the Kabuki, New Mission, SF; Grand Lake, Oakl.; Oaks, Berk.
THE BELLY OF AN ARCHITECT. Directed by Peter Greenaway. Through July 19th at the Castro, SF.
LONELY WOMAN SEEKS LIFE COMPANION. Directed by Viacheslav Krishtofovich. Starts July 27th at the Opera Plaza, SF.
QUICK CHANGE. Directed by Howard Franklin and Bill Murray. At the Presidio, Stonestown, SF; Emery Bay, Emeryville; UA, Berk.

By Steve Warren

OH, FOR the glamorous life of a movie critic: "working" two hours a day by attending a glamorous premiere and rubbing elbows with the stars; not only seeing movies for free, but getting paid to watch them.

You know what it's like. You've told me often enough. You envy that lifestyle.

So do I. My life is more like... well, take last Tuesday for instance — a five-film day in a 14-film week. Not everyone who reviews movies is so dedicated — some would say compulsive — that he or she attends every screening, but I don't feel right compiling a "Ten Best" list at the end of the year unless I've made an effort to see all the candidates. Besides, the ones I'm most tempted to skip sometimes turn out to be the most pleasant surprises.

A critic's time is controlled by evil forces known as publicists. They schedule press screenings with reckless abandon. Last Tuesday, for instance, three different films were shown at three different locations at 10 am. One was to be repeated later in the day and I arranged to preview another on video, so I started my day pleasantly enough by Muni Metro-ing downtown to see *The Jungle Book* at the Variety Club Screening Room, where we used to see most of our movies before the powers-that-be found cheaper or "more effective" ways of presenting them to the press. More on that later.

The Jungle Book, first released in 1967, was the last animated feature Walt Disney was personally involved with. It is one of his minor classics, but not one of my personal favorites. Freely adapted from Kipling, it's the rite-of-passage story of 10-year-old Mowgli who, raised by wolves after being abandoned in the Indian jungle in infancy, has to be set loose among "his own kind" when the return of man-hating tiger Shere Khan threatens any animal that would protect the "man cub."

Bagheera the panther (Sebastian Cabot) guides Mowgli (Bruce Reitherman, the director's son) to the "man village," with the help of Baloo the bear (Phil Harris) and the hindrance of Kaa the snake (Sterling Holloway), a pack of vultures who sing like barbershop Beatles and the more-mischievous-than-mean apes led by King Louie (Louis Prima), as well as Shere Khan (George Sanders).

In the end, Mowgli's reluctance to leave his friends is overcome when he sees a girl and his own animal instincts take over. Perhaps there will be a sequel in which he becomes a leader in the animal-rights movement and starts a rock group, Tears for Furs.

The music here leans toward Dixieland jazz, and the animation is up to the usual Disney standards.

THE SHORT film left time for a leisurely walk to Opera Plaza, where the next three screenings (at 12, 2 and 5) would be held. There I "lunched" on soda and day-old popcorn while watching *Berlin Jerusalem*, an entry in the Jewish Film Festival that we'll be covering in more detail next week. If it's the only film you see in a day, you might be able to savor it, especially if you're interested in German expressionist poetry and the history of kibbutzes; but Berkeley-educated Israeli director Amos Gitai takes too esoteric and oblique an approach to what he's trying to say for his work to be appreciated in the middle of a viewing marathon.

On the other hand, Peter Greenaway can hardly be accused of pandering to popular tastes, and the 2 o'clock screening of his *The Belly of an Architect* proved to be the highlight of my viewing day. It works on so many levels that you can ignore many of the references to history, art and architecture and still have plenty of plot to sink your teeth into.

Made in 1987, between *A Zed and Two Naughts* and *Drowning by Numbers*, Greenaway's lesser-known films, *The Belly of an Architect* stars Brian Dennehy, only slightly out of his depth in the demanding title role of Kracklite. He comes to Rome with his young and (unknown to him) pregnant wife, Chloe Webb, to mount an exhibition honoring his hero, the obscure 18th-century French architect Etienne-Louis Boullee.

The more obsessed Kracklite becomes with his work, the worse his health becomes — at one point he suspects his wife of trying to poison him — and the more he drives his wife into the arms of Italian architect Caspasian Speckler (Lambert Wilson), who is draining funds from the exhibition while trying to take control of it from Kracklite.

As Roman architecture dwarfs the human characters, Greenaway foreshadows *The Cook, the Thief, His Wife and Her Lover* with his preoccupations with sex, food and long tables. There's little violence, but enough sex that the film must have narrowly missed an X rating.

This tragicomedy isn't for all tastes, but should appeal to most of those who enjoyed *Cook, Thief*. A story of Americans in Rome, it tied in nicely with the day's news — which I didn't have time to read — about Madonna's less-than-triumphant entry into the Italian capital.

A break of nearly an hour allowed me to do some photocopying, collect my thoughts and grab a fast-food burger snack before the 5 o'clock show, a Soviet comedy called *Lonely Woman Seeks Life Companion*.

Calling this film a "comedy" raises the wrong expectations. If there was humor it's lost in the translation, but the lite drama that remains is universal and warmly human. The key comes when Valentin (Alexander Zbruyev) tells Klava (Irina Kupchenko), "There's a shortage of compassion these days." *Lonely Woman* tries to fill that gap singlefilmedly, and damn near succeeds.

Made in 1988, when glasnost hadn't yet brought the USSR the blessings of Bay Guardian relationship ads, the story begins with Klava posting her own ads in public places. According to subtitled conversations about them, they basically say, "Single woman wants to meet single man," without specifying the objective, rather than using the phrase in the film's title.

There are three responses. The first is a silly, mildly abusive drunk, but Klava so overreacts to her first impression of him that we can understand why this 43-year-old woman is lonely. A neighbor intercepts a more promising-looking prospect and keeps him for herself. The third is a boy of about 12, accompanied by two girls his own age. They're from the Young Pioneers and have decided to take Klava on as a project, their good deed for the day. (OK, so some humor comes through.)

But Valentin, the drunk, is persistent. Klava may be no bargain, but she's got a great apartment by Soviet standards, and has it all to herself. When her friends and co-workers tell her to get rid of him, Klava begins to warm to Valentin. She doesn't open up, but she leaves herself ajar.

Kupchenko has been highly praised for her performance, receiving the Best Actress award at the Montreal Film Festival. She's very good, but her marvelous costar should not be overlooked. Helpless, hopeless, sweet and sour, Zbruyev is the missing link between Charlie Chaplin and Dustin Hoffman. Director Viacheslav Krishtofovich shows us a softer, brighter, more colorful Moscow than the gray one we're used to seeing, and populates it with enough real people to make *Lonely Woman* worth your company.

THE SEVENTH-inning stretch gave me time to walk from Opera Plaza to the Presidio Theatre, where I arrived early enough to buy "dinner" (mineral water and an apple) at a nearby market and still have time to wait outside in the wind with hundreds of Fogheads.

This was to be one of those promotional screenings that gives the press a chance to experience a movie with a "real" audience. The studios believe that the laughter, excitement or whatever of hundreds of people will be contagious, overcoming the critics' professional lack of natural response. More often the late starts, scheduling problems, rowdy crowds, parking problems and other annoyances leave us less disposed to enjoy the product at hand, and sometimes the theory, while worthy in principle, backfires completely.

Two recent examples are *The Adventures of Ford Fairlane*, which I might have given the benefit of the doubt had I not been with hundreds of others who found it as unfunny as I did, and *Another 48 HRS.*, which I would have thought was an "audience picture" if I hadn't watched it with an audience that chattered throughout as though they couldn't care less about what was happening on the screen.

There was almost a third backfire this night, as I kept hearing a hissing noise throughout the movie. At first I thought a few audience members were being vocal in their displeasure, but I knew the movie wasn't *that* bad, so I dismissed it as a quirk in the ventilating system. On the way out I learned that they'd been inflating balloons in the lobby all through the movie to give to people as they left. Who says the days of creative promotion are over?

The KFOG announcer kept her introduction blessedly brief and didn't make us scramble under our seats for prizes or throw souvenirs at us, and we were soon into the trailer for *My Blue Heaven*, which looks like a dog, followed by the fifth and final movie of the day — *Quick Change*.

This is a lightweight summer comedy that's not bad on its own, but suffers from certain similarities to *Cadillac Man*, which did the same things better. *Cadillac Man* built up to its hostage situation, while *Quick Change* gets it out of the way early. *Cadillac Man* had romantic chemistry between Robin Williams and everyone but Fran Drescher's dog, while *Quick Change* requires great suspension of disbelief to accept Bill Murray and Geena Davis as a couple. And *Cadillac Man* had some really funny takes on New Yorkers' attitudes, while *Quick Change* merely drops in a few stereotypes for easy laughs.

Still, Murray can't help getting laughs every time he opens his mouth, so this tale of three amateurs trying to get out of New York after stealing a million dollars from a bank is not without humor. Murray wears a clown suit to rob the bank, while Davis and Randy Quaid masquerade as hostages.

Jason Robards, who starred in *A Thousand Clowns*, one of the best comedies of all time, plays the police chief who only has to deal with one clown, and realizes too late that the perpetrator has given him the slip by shedding his disguise. They have a hatred of New York in common, although they never get to compare notes about it. Bob Elliott, the surviving member of Bob and Ray, has a good role as a bank guard with an active fantasy life.

The police are the least of the robbers' problems as they try to get to the airport, contending with cars and cabs, buses and boomers, muggers and mobsters and, worst of all, their own emotions. The prospect of the bank job was an aphrodisiac for Murray and Davis, who don't seem to have anything to hold them together now that it's over.

It's not the comedy of the year or anything, but if you're looking for a little summer fun, *Quick Change* won't leave you feeling shortchanged.

As far as action goes, nothing in that movie — and very little in *Die Hard 2* — can compare with my ride home on the 22 Fillmore, a virtual non-stop dash from Chestnut to Market as the driver ignored stop signs, red lights and screaming passengers. What a movie that would have made! ■

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Pazazz 3298 22nd St., SF. Homemade food, reasonable prices, friendly atmosphere. Visa, Mastercard, Amex. 824-8080. 8:00am - 3:00pm Monday, 8:00am - 11:00pm Tuesday - Friday, 9:00am - 11:00pm Saturday & Sunday.

Spike's Cafe 139 8th St., SF. Fruit and nut pancakes, Southwest dishes, vegetarian specialties, world class soups. Diners Club. 255-1392. 7:30am - 2:30pm Tuesday - Friday 9:00am - 3:30pm Saturday & Sunday.

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Charlie's Gourmet Hamburgers 3344 Steiner St., SF. Gourmet hamburgers, 20 varieties to choose from. Grilled chicken and imaginative salads. 563-0307. 11am - 9:30pm, Sunday - Thursday. 11am - 10pm, Friday & Saturday.

Triple Rock Brewery & Ale House 1920 Shattuck Ave., Berkeley. Hand-crafted ales & porters brewed on the premises. Creative sandwiches, chilies and soups. Cash only. 843-2739. 11am - midnight daily.

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Bakers of Paris 1101 Taraval (863-8726), 3989 24th St. (863-8725), 1605 Haight St. (626-4076), SF. Traditional French style bread and pastries. Great sandwiches. 7am - 7pm, seven days a week.

Union St. & Mill Valley Coffee Roastery 2191 Union St., SF. Fresh coffees by cup or pound, rustic atmosphere with roaster on premises. Visa, Mastercard. 922-9559.

■ CAJUN/CREOLE

The Elite Cafe 2049 Fillmore, SF. Lively cafe and raw bar with Cajun, Creole influence. Fresh seafood, shrimp, oysters and crawfish our specialties Visa, Mastercard, Amex. Reservations recommended for 7 or more. 5pm - 11pm Monday - Saturday, 10am - 3pm Sunday Brunch, 5pm - 10pm Sunday Dinner.

■ CALIFORNIA

Counter Culture 2073 Market St. SF. An eclectic convenience, gourmet's catering, take away store, catered lunches, specialty sandwiches, salad bar. Visa, Mastercard, Diners Club. Monday - Friday 9:30-9:00, Saturday 10:00-8:00. No reservations. 821-7488.

Lakeside Cafe 2529 Ocean Ave., SF. Light California cuisine featuring fresh ingredients. Visa, Mastercard. Reservations recommended. 337-0359.

Limbo 299 9th St. 255-9945. Searching the world for healthy, inexpensive food. Monday 11:30 - 3:00, Tuesday - Thursday 11:30 - 10:00, Friday and Saturday 11:30 - 12:00. Visa, Mastercard, Amex.

Olive's Gourmet Pizza. 3249 Scott. Gourmet corn meal and olive oil crust and premium toppings. Fine wines by the glass. Reservations accepted. Weekdays 11:30 - 10:30, until 11:00 Friday and Saturday. 567-4488.

Oppenheimer 2050 Divisadero, SF. Intimate neighborhood restaurant, serving good ol' basics with a California flair. Visa, Mastercard, Amex. 563-0444. 5:30pm Open Tuesday - Saturday, 10:30am - 2:30pm Sunday Brunch.

■ CARIBBEAN

Geva's 482 Hayes St., SF. Caribbean cuisine, traditional dishes include Stamp & Go, cod fish fritters, Jamaican spicy Curry goat. Visa, Mastercard. Reservations recommended. 863-1220. Starting 11:30 Lunch, starting Dinner 5:30, Tuesday - Saturday.

El Cubano 1432 Valencia, SF. Authentic Cuban cuisine prepared by mom. Visa, Mastercard. Reservations yes, with parties of 5 or more. 824-6655. 12:15pm - 10:00pm Tuesday - Sunday.

Misa Pearl's Jam House 601 Eddy St., SF. Jerk chicken, tropically inspired California cuisine, casual funky atmosphere, pool-side patio dining. Visa, Mastercard. 775-5267. 11:30am - 2:30pm & 6pm - 10pm Monday - Saturday, Sunday Brunch 10:30 - 2:30.

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Soon Lee 1688 Bryant St., SF. Mandarin Chinese cuisine. House specialties include crispy baked duck. Delicate beef and chicken dishes. 431-6824. Open 11am - 9pm. Closed Sundays.

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Wu Kong Restaurant One Rincon Center. 101 Spear St., SF. Authentic regional Chinese, no msg, vegetable goose, jelly fish salad, Shanghai dumplings. Visa, Mastercard. Reservations recommended. 957-9300. 11am - 2:30pm Lunch, Monday - Friday. 10:30am - 2:30pm Lunch, Saturday & Sunday. 6:30pm - 9:30pm Dinner.

■ CONTINENTAL

First Light Cafe 1476 Polk St., SF. Courtyard cafe serving clay-pot soups, fresh fish, marinated meats, sandwiches. 928-7588. 8:30am - 5pm Monday - Friday. 9am - 3pm Saturday & Sunday.

■ DELICATESSEN

Shensons 5120 Geary Blvd., SF. Kosher style deli. Visa, Mastercard. 751-4699. 8am - 5:45pm daily.

■ ETHIOPIAN

Nyala Restaurant 39A Grove St., SF. Specializing in Exotic vegetarian cuisine and Ethiopian music. Full bar. Visa, Mastercard. Reservations recommended. 861-0788.
11:00am - 11:00pm Monday - Friday,
4:00pm - 11:00pm Saturday, 4:00pm - 9:00pm Sunday.

■ FRENCH

La Farine French Bakery. 6323 College Avenue, Oakland. Morning buns, croissants, cakes, fresh fruit tarts. All baked with fresh ingredients. Tuesday - Saturday 8:00 - 6:00, Sunday 8:00 - 1:00. 654-0338.

■ GREEK

Athens By Night 811 Valencia (at 19th St.), SF. Lamb and chicken shish kebab, full bar. Waterfall, with excellent atmosphere. Visa, Mastercard. Reservations yes. 647-3744. 6:00pm - 2:00am, 7 Days.

■ INDIAN

Meharani 1122 Post St., SF. Curry & Tandori prawns, fish, chicken and lamb. Visa, Mastercard, Amex. Reservations Recommended. 775-1988. 11:30am - 2:30pm Lunch, 5pm - 10pm Dinner. 5pm - 10:30pm Dinner Friday and Saturday.

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Splazzo 33 W. Portal Ave., SF. Eclectic decor with wood burning oven pizzas, fresh pastas and house-made desserts. Visa, Mastercard. Reservations recommended for parties of 8 or more. 664-9511.

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Il Pescatore 57 Jack London Square, Oakland. Fresh shellfish, seafood, veal and steak, specializing in homemade pasta. Visa, Mastercard, Amex, Diner's Club. Reservations Recommended. 11:30am - 11pm Tuesday - Sunday, 10:30am - 3pm Champagne Brunch Saturday & Sunday.

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■ JAPANESE

Osome 3145 Fillmore (931-8898) 11:30 - 2:30pm lunch & 1923 Fillmore (346-2311), SF. "Best Japanese in N. California" SF Chronicle. Sushi, sashimi, full Oriental kitchen. Visa, Mastercard, Amex. 5:30 - 11:30 pm Monday - Saturday, 5:00 - 10:30pm Sunday.

■ MEDITERRANEAN

Cleopatra Restaurant 1755 Noriega St., SF. Exotic Middle Eastern cuisine. Kibbi, shish kebab, Lebanese beer and live belly dancing. Visa, Mastercard. Reservations recommended Fri. & Sat. 753-5005.

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■ MEXICAN/LATIN

El Norteno 3161 24th St., SF. Specializing in seafood with truly authentic Mexican food.Amex. 647-2207.

Les Guitarras 3200 24th ST., SF. Authentic Mexican recipes and famous margaritas. Visa, Mastercard, Amex, Diners Club. Reservations recommended. 285-2684. 10:00am - 10:00pm Monday - Sunday.

Pancho Villa 3071 16th St. (864-8840) & 17th and Valencia, SF (431-3351). Authentic Mexican cuisine with many combination plates, beer. 11:00am - 12:00pm Everyday.

■ MIDDLE EASTERN

Ali's 385 Colusa Ave., N. Berkeley. Moroccan & Middle Eastern dishes. Live entertainment in elegant surroundings, banquet facilities. Visa, Mastercard, Amex. Reservations recommended. 526-1500. Dinner and Cocktails from 5:00pm Tuesday - Sunday.

■ RUSSIAN

Volga Russian Cuisine 2128 Oxford St., Berkeley. Recently remodeled, nice variety of Russian cuisine, wine and beer, live entertainment. Visa, Mastercard, Amex. Reservations yes. 643-3323.

■ SEAFOOD

Palome Oyster Bar & Restaurant 1685 University Ave., Berkeley. Fantastic oyster bar and desserts. Largest selection of seafood in N. California. Visa, Mastercard. Reservations recommended. 486-0132. Open Daily until Midnight.

Gertie's Chesapeake Bay Cafe 1919 Addison, Berkeley. Specializing in Maryland & Louisiana seafood: crabcakes and softshell crab. Visa, Mastercard. Amex, Diners Crab. Reservations yes. 841-CRAB. 11:30am - 2:30pm Lunch, 6:30pm - 9:30pm Monday - Sunday 10:30am -2:00pm Brunch Sunday.

Annie's Seafood 3259 Mission St., SF. Exquisitely prepared seafod, attractively presented, special dishes, crab curry, ginger scallops, salmon garlic. Visa, Mastercard, Amex. Reservations yes for 5 or more. 285-4210. 11:30am - 2:30pm Lunch Monday - Friday 5:00pm - 10:00pm Dinner Seven Days.

Pacific Green 2424 Van Ness, SF. Wonderful variety of seafood dishes in a relaxed atmosphere. 5pm - 12am, daily.

South Pacific 2500 Noriega, SF. Intimate seafood restaurant, featuring fresh fish, shell fish, and delicious tropical drinks. Visa, Mastercard. Reservations recommended. 564-3363. 11:00am - 2:30pm Lunch Tuesday - Saturday, from 5:00pm Dinner, 11:00am - 2:30pm Brunch from 4:00pm Dinner Sunday. Closed Monday.

■ SOUTHEAST/ASIAN

Burma's House Restaurant 720 Post St., SF. Burmese and Chinese cuisine with a uniquely different taste. Visa, Mastercard, Diners Club. Reservations Recommended. 775-1158. 11:30am - 10pm.

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Going nowhere: *Going Places* seems dated in re-release.

UP WITH WOMEN!

Depictions of women have no place to go but up, after the latest examples of cinemisogyny

GOING PLACES. Directed by Bertrand Blier. July 20th-25th at the Roxie, SF.

THE ADVENTURES OF FORD FAIRLANE. Directed by Renny Harlin. At the Alexandria, Galaxy, SF; Century, Rockridge, Coliseum D-I, Oakl.; UA, Berk.

By Steve Warren

AS NOEL Coward wrote, "Women should be struck regularly — like gongs." In other words, a woman is like an automobile tire — it doesn't do any good to kick it, but it can't hurt, either.

I'm sorry. I don't know what made me say that. Yes I do: It was seeing in the same day two of the most misogynist films since *Purple Rain*, one of which actually predates Prince's ego trip by a decade.

No one knew in 1974 where the makers of *Going Places* would go. Director and co-writer Bertrand Blier, who based the screenplay on his novel, would make several more successful films, including *Get Out Your Handkerchiefs*, *Menage* and the recent *Too Beautiful for You*, all with Gerard Depardieu, who went on to become France's biggest star since Belmondo and Delon. Seeing Depardieu again in his youth, when he was relatively slender and decidedly dangerous, it's possible to understand his sex-symbol status I've found so mysterious of late.

Aside from guest star Jeanne Moreau, the women in *Going Places* were relative unknowns in 1974. Miou Miou and Isabelle Huppert have since become top names in France, and Brigitte Fossey has worked steadily. The male co-star, Patrick Dewaere, committed suicide in 1982.

The plot and style of *Going Places* are very much of their period, and yet Jean-Claude (Depardieu) and Pierrot (Dewaere) can be seen in retrospect as the missing link between hippies and yuppies. They don't want to work for a living, yet they enjoy the trappings of luxury on occasion; they don't have to own it, just have the use of it. Totally amoral, they drift through life taking whoever and whatever they please, and discarding it when they're finished with it. At one point Jean-Claude even takes Pierrot, excusing it later by saying, "It's OK for friends."

Their heterosexual adventures involve Miou Miou, a shampoo girl who is a cold fish in bed; Fossey, a stranger on a train who starts out nursing her baby and ends up nursing Pierrot as the guys warm her up for her nerdy soldier husband; Moreau, whom they pick up as she's being released from prison, on Jean-Claude's theory that that's the best place to find a woman who will be horny and grateful; and Huppert, a freckle-faced virgin who insists on going along when the men steal her father's car.

Jean-Claude and Pierrot don't mind making women happy, but their own happiness is their first concern. Women who are the means to that end may get some satisfaction in return, but the men are jealous when someone else gives Miou Miou her first orgasm, until they prove to be the long-term beneficiaries. She keeps coming back for more, however they treat her. Huppert achieves her aim of escaping from her parents, and Moreau finds a happiness she knows she'll never surpass.

Despite the title, the protagonists never really go anyplace. They travel in a straight line and end up making a circle. Their aimlessness is the point, as it was in many road movies of the '70s, leaving the more conservative members of the audience to hope they'll find themselves along the way, while the liberals merely celebrate their freedom.

I found Jean-Claude and Pierrot rather despicable this month, although as I write a few days later my feelings toward them have softened somewhat. To see how fast my arteries are hardening, I looked back to see how they struck me almost 16 years ago. At the time I wrote, "You'll hate yourself for liking the heroes, but that's the power of *Going Places*."

And *Going Places* does have power, but much of it at this point lies in nostalgia for the time when we could cheer such people for living in ways we might have been afraid to live ourselves. It's not an ageless, universal film, but it's a good one for a time capsule, and worth seeing again.

ANDREW DICE Clay is a total sleaze. If he and Jesse Helms fought a duel to the death, I'd have to root for a draw. But I'm a professional, so I approached Clay's first starring film, *The Adventures of Ford Fairlane*, with an open mind, confident that if he didn't offend me he would disappoint his fans.

But maybe I'm harder to offend than I thought, or maybe calling the film's humor juvenile would be unfair to juveniles (as calling it infantile would be unfair to infants). Take, for instance, the scene in which Clay, as "rock'n'roll detective" Ford Fairlane, exchanges witticisms with a police lieutenant (Ed O'Neill of *Married... With Children*) that ends with these two grown men arguing over which one is a "jerkoff."

Anyway, I didn't find the movie as bad as I hoped it would be — it's well-photographed and has something resembling a pace, although nothing compared to what director Renny Harlin would do next in *Die Hard 2: Die Harder*. Some of the performers are as good as anyone could be in this context, like Gilbert Gottfried, who plays a shock jock, "the most obnoxious asshole on the airwaves," and is there to make Clay look good by comparison. He gets in an unsafe sex joke when he puts out a radio call for "teenage virgins" and tells them to bring "a jar of petroleum jelly" — an oil-based lubricant that can destroy a condom.

I'm not sure where they found the preview audience I watched *Ford Fairlane* with, but there were hundreds of them, and most laughed little more than I did — and I hardly cracked a smile. These must not have been hardcore Diceheads, who will surely respond more audibly to jokes about phlegm, dildos, dead koalas, sorority babes, masturbating with a cheese grater, Rob Lowe, the mouth-to-mouth transfer of hors d'oeuvres, necrophilia and pissing in punchbowls.

The movie tries to have it both ways about Clay's image. Fairlane, who considers himself the definition of cool, actually does get admitted to the trendy clubs, where bimbos throw themselves at him. (I use the word "bimbos" advisedly, meaning no offense to real women; but with two exceptions, every female in *Ford Fairlane* is better with her body than her brain. When they're not being treated as pincushions, they're being used as punching bags.) He also makes fun of that image, is something of a klutz who solves his cases by accident and has a sentimental streak you could land a plane on. He tries to be a good influence on a kid (Brandon Call) who idolizes him, lecturing the kid not to follow his example. Either way, Clay is more pathetic than sympathetic.

Priscilla Presley, not nearly as effective as she was in *The Naked Gun*, hires Fairlane to find teenage groupie Zuzu Petals (Maddie Corman). In their getting-acquainted scene, Presley reveals, "When I was 11 I walked in on my father and the Shetland pony he gave me for my tenth birthday." She asks Fairlane who does his decorating, and he says, "Some fag charged me up the ass." But he immediately covers that with, "Personally, I got nothin' against homosexuals. I got a friend who's one of those transtesticles.'

Lauren Holly plays Fairlane's assistant, Jazz, "the only woman I treat with sensitivity," he calls her. His sensitivity consists of screwing her at night, overworking her in the daytime while underpaying her and leaving her to take blows intended for him. But she has half a brain, which is 50 percent more than the other women in the movie. The other exception to the bimbo rule is Zuzu, an airhead who picks up the nickname "Moron," but there's a certain dignity in Corman's performance, and if Zuzu has a sex life it's not mentioned.

The Adventures of Ford Fairlane should provide suitable background noise for a fraternity kegger, but there's no reason for anyone with any intelligence or sensitivity to see it. It could have been worse, but if we encourage Hollywood to make more Clay movies, the next one probably will be. ■

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Transplanting Shakespeare to Missouri: Lura Dolas, Ollie Nash and Amy Ukena in *The Merry Wives of Windsor*.

COMEDIES OR ERRORS?

Two of Shakespeare's lesser comedies get mixed treatments this summer in Berkeley and San Francisco

THE MERRY WIVES OF WINDSOR. By William Shakespeare, directed by Julian Lopez Morillas at Berkeley Shakespeare Festival, Berk. Plays in repertory through Aug. 25th.

PERICLES, PRINCE OF TYRE. By William Shakespeare, directed by Scott Freeman for Encore Theatre Company at the ACT Playroom, SF. Plays through July 22nd.

By Misha Berson

WILLIAM SHAKESPEARE is credited with writing 37 plays. It's no heresy to point out that not all of them are gems. The best run on the potent fuel of great poetry, gripping plot and complex characters, but a few, including two comedies currently running in Berkeley and San Francisco, need a big jump-start to get them moving.

According to legend, the Bard was commanded to write *The Merry Wives of Windsor* (the Berkeley Shakespeare Festival's season opener) by his royal patron, Queen Elizabeth. Elizabeth was apparently so enamored of Falstaff, the rotund rapscallion who figures (largely) in *Henry IV, Part I* and *Henry IV, Part II* and meets his end in *Henry V*, that she wanted him revived. She also wanted him in love — a request akin to FDR ordering up a screen romance for W.C. Fields.

Shakespeare supposedly had two weeks to dispatch his assignment, and if that's true he did a remarkable job of it. In *Merry Wives*, he slyly made Falstaff more of a lech than a lover and engineered a nasty comeuppance for the old coot at the hands of two married women he hits on, Mistress Ford and Mistress Page. There are a lot of cruel laughs to be mined, but they're buried in a rather commonplace revenge farce and have to be scooped out deftly. Otherwise *Merry Wives* can be an extended *I Love Lucy* episode, with a superfluous dollop of young love.

In the Berkeley Shakespeare mounting, director Julian Lopez Morillas exchanges Windsor, England (the Queen's back yard) for the hamlet of Windsor, Missouri circa 1903. His vision of small-town Americana — well-realized in the vocal twangs, gingham frocks and straw hats supplied by costumer Gail Russell, the cluster of cheeky kids underfoot and the casual mix of races and nationalities — is a neat twist on small-town Elizabethan England. In both locales, neighbors get hopelessly tangled up in each other's business, and male-female mistrust runs rampant.

There's a lot that's right here, though not the usual things. The biggest wrongs are Ollie Nash's drab Falstaff and his band of unfunny cohorts. Nash has the correct beer-barrel physique for his role, and he elicits a smattering of chuckles. But one need only recall Micheal McShane's Falstaff a few San Francisco Shakespeare Festivals ago to note what's lacking in Nash's turn: a Fieldsian bravado and self-satisfaction, a devilish grandeur that gives Windsor's big buffoon a kind of tarnished nobility.

The show compensates amazingly well by tipping the comic scales toward two other characters: John Bellucci's Frank Ford and Robin Goodrin Nordli's Mrs. Quickly. The ever-inventive Bellucci demonstrates how male insecurity can be the flip side of homicidal jealousy. Limp and schleppy at first, Ford is turned into a raging paranoid — with a pesky ulcer — by the fear of being cuckolded. Watching Bellucci's hysteria mount and eventually foam over into pure panic is both hilarious and scary.

Nordli makes an equally inspired Mrs. Quickly, the town busybody and go-between. Squinting myopically from behind her wire-frame glasses, Nordli is winning as a pixie on the take, a good-natured ditz who mixes messages and crosses signals with giggly abandon. Lura Dolas as Alice Ford, Amy Ukena as Margaret Page and Brad Myers as the town parson also keep this show zipping along in its redemptive second act.

While not usually listed as one of Shakespeare's best works, *Merry Wives* has enough comic spin to get it produced often. *Pericles, Prince of Tyre*, on the other hand, turns up rarely. Based on an ancient Grecian legend, the melodramatic tale of shipwrecks, parent-child reunions and separations between lovers was not included in the first folio of Shakespeare's scripts. Some scholars doubt he wrote the play, or wrote it alone.

Whoever penned it, *Pericles* concerns an unlucky monarch who loses his wife and daughter and, through a bunch of improbable coincidences, gets them all back years later. Encore Theatre Company has compressed the long, rambling narrative into an hour and a half of fast-moving but bland story theater.

The show has the feel of a student showcase. Performed on a bare set dominated by gauzy spiral curtains, seven young actors, most of them recent ACT grads, demonstrate their "range" by playing various parts and conjuring their own special effects — i.e., flapping a blue cloth to suggest a sea storm. It all looks great — thanks to director Scott Freeman's fluid staging, Michael Halton's lighting, Jim Lively's sound and Jean Frederickson's simple cotton costumes. But attempts to spice things up with broad comedy and a Vegas-y whorehouse scene don't take, and the actors fluctuate from very good (Mary Beth Smith and Eric Mills) to very mediocre.

It's a rude question, but why is Encore doing this play? The newish company, an offshoot of ACT, has made its mark by working up exciting, jagged-edge plays by David Mamet, Howard Barker and Edward Bond — plays we don't get to see anywhere else. The acting, particularly when sparkplugs like Michael Scott Ryan, Ed Hodson and Freeman himself have been involved, has often been daring and energized.

Encore makes *Pericles* a bit more palatable than one expects it to be, but I certainly hope they aren't going into the business of producing pocket versions of minor classics. I say leave that in the classroom, and get back on the edge. ■

"I still have some things to sing about": R&B great Ruth Brown appears at Kimball's East this week.

THE RETURN OF 'MISS RHYTHM'

After decades of neglect, legendary R&B singer Ruth Brown is back in style

By Derk Richardson

"I'M TRYING to pull myself together," says Ruth Brown, answering the telephone in her New York home last week. "I worked *so hard* last night. The audience was so responsive that I figured I'd give a little bit more, and you can get carried away. It got to be a little emotional."

Brown, who had just finished the second night of her week-long run at the Blue Note in New York City, has earned the right to get "a little emotional" about her career. Calling her life a roller-coaster ride is like calling Jesse Helms a little conservative. She has gone from being the queen of rhythm and blues in the 1950s, through more than two decades of neglect, and into a stunning professional resurrection in the past two years.

"It really has been incredible," she says. "I'm sometimes amazed myself with the things that have been happening — a Tony Award, a Grammy Award, a hit Broadway show, good albums, a movie. A few nights ago I sang for the first black governor of Virginia, my home state. In January, my hometown named two streets in my honor. It's kind of unreal. It's a big Cinderella story, is what it is."

Brown, who last performed in the Bay Area nine years ago with the Thad Jones-Mel Lewis Orchestra, and can't recall a regular headlining club engagement of her own here since the 1950s, is playing five nights this week at Kimball's East in Emeryville. It has been a long, bumpy ride back. The daughter of a Portsmouth, Virginia church choir director, she ran away from home at 17 to sing with her soon-to-be-husband, trumpeter Jimmy Brown. After a brief stint with Lucky Millinder's big band, she was spotted in a Washington, D.C. nightclub by DJ Willis Conover and Duke Ellington.

Conover recommended the young singer to two friends, Herb Abramson and Ahmet Ertegun, who were just starting up an independent record label, Atlantic. But on the way to her New York audition, Brown was involved in a serious auto accident and spent the next nine months in a hospital bed. Atlantic helped with her hospital bills, and got a hefty return on the investment.

In 1949, the year that *Billboard* changed the name of its "race" records chart to "rhythm and blues," Brown's debut, "So Long," made it into the top ten. The next year, Brown scored her first number-one hit, "Teardrops From My Eyes," setting off a chain reaction that made her the best-selling black female recording artist for the next four years, earned her the nickname "Miss Rhythm" and led to Atlantic Records being called "the house that Ruth built."

"They stretched their imagination a little bit for that," Brown says now, although such hits as "5-10-15 Hours," "(Mama) He Treats Your Daughter Mean," "Lucky Lips" and "Why Me" belie her modesty. But by 1961, that house was crowded, and Brown soon found herself without a record label. "My relationship over there [with Atlantic] had become a little strained," she explains. "They were no longer the small record company that I had gone to. They had everybody — Aretha, LaVern Baker, Ray Charles, Roberta Flack. I think it came to a place where they didn't know what to do with me musically."

Without the strong songwriting material coming her way as it had in the past, and with live performances tailing off into "less attractive" bookings, Brown decided to take time out to raise her two children. "I sang occasionally in small clubs on Long Island," she remembers. "But in order to survive, I did a lot of things." For the next 15 years or so, "The girl with the tear in her voice" worked in nursery schools, drove a school bus, did domestic work, "Whatever it was to get my two kids through school and into college."

BROWN'S COMEBACK seems sudden, but has really been a slow, laborious climb, beginning in 1976 when her old friend Redd Foxx bought her a plane ticket to Los Angeles. Although she continued to work day jobs, Brown did a little singing, eventually landed a regular gig at Circus Circus in Las Vegas and won a part in an all-black production of *Guys and Dolls* at the Aladdin. "I got the stage bug and decided that was something I would really like to do," she explains. After returning to New York in 1982 for an off-Broadway run in the James Baldwin play *Amen Corner*, and an emotional letdown after her mother died in late 1983, Brown's rebound accelerated.

In 1984, she answered the "cattle call" of New York auditions for the Paris production of *Black and Blue*. "Of course, when I got there I saw every other diva," she says. "Everybody was auditioning for the role, so I went in prepared not to be picked. Most of the shows that had come to Broadway that had anything to do with black music or the blues always ended up hiring the ingenues, the younger singers. Indeed, I was not a teenager anymore, so my self-esteem was kind of dragging. They asked for a gospel-type number, so I sang 'You'll Never Walk Alone.' They stood up and applauded and said, 'You'll be hearing from us,' and I thought, 'Yeah, I bet!' " Brown landed the prize role, and ended up spending eight months with the show in Paris.

Back in the United States, before the production made its way to Broadway where she would win her Tony Award for Best Performance by a Leading Actress in a Musical, Brown was spotted in the off-Broadway play *Stagger Lee* by cult-movie director John Waters. He invited her to read for a part in his film, *Hairspray*. "We immediately had a falling out when I showed up on the set and they handed me a blond wig to put on," she recalls. "I was about to leave. I love John Waters for insisting that I was going to be fine, and indeed I was. The role [of Motormouth Mabel] turned out to be a real turning point for me."

Brown also struck up a friendship with Waters' leading man/woman, Divine. "I was so honored to know him. I said to him, 'My god, my kids see me in this blond wig and I'll lose every fan I ever had!' And he said, 'For every one you lose, I've got two that are going to love you.' And that's what happened. I have a whole new cult of young fans."

Brown also has a regular radio show, *BluesStage*, that she hosts on National Public Radio, a wonderfully soulful and rowdy Grammy-winning album, *Blues On Broadway* (her second for Berkeley's Fantasy Records) and an amicable settlement with Atlantic Records over past royalties that has allowed her to set up the Rhythm'n' Blues Foundation to help with the medical costs and daily needs of R&B veterans and to provide special grants (Jimmy Scott is one noted recipient). Last year, Atlantic released a superb double-CD anthology of 40 Brown tracks from 1949 through 1960, *Miss Rhythm (Greatest Hits and More)*.

"I still have some things to sing about," Brown says. "I think the highs and lows in my life have given me a sense of knowing better what the lyrics are about than I ever did before. The songs that I was singing when I was 23 years old come out different now that I'm 62."

INCREASINGLY, BROWN is finding herself a celebrity in what she still considers awe-inspiring circles. Among those whom she has recently met and have told her that they grew up on her music are Reverend Jesse Jackson and *Roots* author Alex Haley. Last month, she sang at the wedding of Robert Kennedy's daughter. "I could not believe it!" she says. "When I went to Hickory Hill for the reception afterwards, there I was sitting in the midst of the Kennedy clan — to find this little girl from Portsmouth, Virginia, sitting in the middle of all of this!"

Despite the amazing renaissance in her career, Brown can't help but harbor a few doubts about the way rewards are doled out by the mainstream music industry. While she was appearing at the Blue Note last week, white pop veteran Patti Page was playing the Rainbow Room across town, which reminded Brown that "she was one of the singers that copied me and covered my songs, as did Georgia Gibbs, Kay Starr — all of them. It deterred my chances of getting on national television shows. I never appeared on the *Ed Sullivan Show*, and I've never been on the Johnny Carson show, even to this day. I really still don't understand why I'm not qualified. I won the Tony last year, and that still didn't qualify me. That causes me some questions sometimes."

"Even when I won a Grammy," she continues, "which I've waited for *all* these years, the categories were so screwed around [she won as a "jazz" vocalist] there was no place for my category to ever be presented in the main affair. They just made a little announcement during a luncheon in the afternoon and sent my Grammy to me in the mail. But it's all right. My mama said, 'If you keep it long enough, it'll come back in style.' So I guess I'm back in style. It's probably because I have never ceased to try to be the ultimate performer. I have not changed what I do; I'm still Ruth Brown." ■

Ruth Brown is appearing with her band Wed.-Sun., July 18th-22nd, at Kimball's East, 5800 Shellmound, Emeryville. Call 658-2555 for information. She will also be at Village Music, 9 E. Blithedale, Mill Valley, on Saturday, July 21st from 2 to 3 pm, with "Little" Jimmy Scott.

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PHOTO BY JANETTE BECKMAN

Tracy Chapman's not selling anything — she's just singing her songs.

COMING OF AGE

Tracy Chapman's recent concert proved she's been able to meet her quick rise to fame with grace and personal dignity

TRACY CHAPMAN. At the Greek Theater, Berk., Saturday, July 7th.

By Derk Richardson

IF EVERYONE would remember that Tracy Chapman's recent show in Berkeley's Greek Theater was actually her Bay Area debut as a major concert headliner, then the 26-year-old singer/songwriter's performance could be approached with lowered expectations. But for the more than 8,000 rabid fans who filled the balmy University of California amphitheater, tempering their anticipation was both unnecessary and out of the question.

From the moment she walked onstage, after a stomping 40-minute set of zydeco from Queen Ida, until she departed 22 songs and an hour and 35 minutes later, Chapman was greeted with thunderous cheers, standing ovations and repeated cries of "We love you, Tracy!"

For her part, Chapman delivered a finely paced, satisfying presentation of songs from her two albums — the 1988 surprise blockbuster, *Tracy Chapman*, and the 1989 follow-up, *Crossroads* — plus a few surprises. In what has become typical Chapman style, she offered little more than her songs, framed in spare folk-rock arrangements or against the stark background of her solo acoustic guitar. Yet, making no effort at creating a between-song rapport, Chapman managed to generate an uncommon sense of intimacy with her audience.

How can one talk about a "typical Chapman style" if this was her first full Bay Area concert? For the same reason that it was impossible to arrive at the show without certain images of Chapman patterned on the brain. Shortly after the release of her debut album (and one local club date at the Stone), Chapman was catapulted into the major leagues. She was the big news among the Grammy winners for 1988; her carefully detailed, emotionally wrought songs brought her attention as the new social conscience of pop music; and her subsequent Bay Area appearances were confined to all-star arena and stadium bills benefiting Amnesty International, the Bridge School and AIDS programs.

Chapman responded to the onslaught of celebrity with aloof, get-the-job-done performances that simultaneously emphasized her craft over her personality and implicitly underscored the carefully guarded nature, and perhaps fragility, of her own identity. She always seemed uncomfortable in the spotlight and distanced from her audience. Although she had worked her way up through the coffeehouse circuit and women's music festivals, she seemed to spring full-blown into the mainstream (as the pop industry would have it), and did very little to elucidate the personal history and grassroots struggles that preceded her fame.

Chapman's sophomore album only heightened curiosity about the young artist who had molded her imagination and experiences — growing up in a single-parent black family in Cleveland and moving to New England for school — into trenchant vignettes of lives shaped by class and race relations in the United States. *Crossroads* was less a step forward than a very deliberate holding pattern in which Chapman addressed parallel themes in similar musical settings, although such songs as "This Time," "Born to Fight" and the title track marked a more forceful assertion of the songwriter's right to privacy, fear of vulnerability and preoccupation with integrity.

There was no question about integrity in Chapman's Greek Theater show (a make-up date for a May rainout and the last concert of her long tour). While she was somewhat less than wooden onstage, she made no effort to sell herself. She simply sang her songs, starting with the telling "Across the Lines" ("Who would dare to go/Under the bridge/Over the tracks/That separates white from blacks") and concluding with "All That You Have is Your Soul," smiling occasionally. She turned to face her band rather than the worshipful audience after each tune, and except for an introduction to "Freedom Now," which she said she wrote for Nelson Mandela, who "still is not a free man in his own country," and thank-you's to audience, band and crew at the end, she kept her stage patter to 25 words or less.

The music, played on 15 songs by a softly rocking four- or five-man band, was attractive but unexceptional, somewhere between the sound of Dylan's *Blood on the Tracks* and Seals & Crofts. But as she proved on the songs that she sang with just her acoustic guitar, and the chilling a cappella reading of "Behind the Wall," Chapman needed only her voice — a grainy, deeply expressive and dignified instrument — to hold the audience, inspire sing-alongs and drive home her messages.

It was impossible to tell how deeply her fans, who in Berkeley were predominantly white and college-age, share Chapman's perspective on the world and its injustices, and how far they will go to bring about change, or how much they were there to assuage their consciences. But they were clearly buoyed, not chastened or depressed, by the musical presentation of such sombre Chapman themes as domestic violence, government neglect and selfish materialism.

Chapman varied her program with a pair of Delta-derived acoustic blues, a version of "House of the Rising Sun" (done with a "Fever" arrangement strangely reprised as the first encore) and an almost casual rendition of Sam Cooke's "A Change is Gonna Come." But it was her projection of individual strength and grace, and her staunch defense of personal dignity, that came through most powerfully. In the face of that, and the possibility that people might carry the feeling home and use it to broaden their understanding of the world, all expectations were meaningless. ■

GUARDIAN PHOTO BY CLAYTON CALL

Jimmy Cliff: "We have to grow and explore the world around us."

MANY RIVERS CROSSED

Singer Jimmy Cliff talks about his development as one of the world's premier reggae artists

By j. poet

IN *THE Harder They Come*, the movie that made reggae singer Jimmy Cliff an international star, there's a scene in which Ivan (Cliff) begs a record producer to listen to his songs. The producer is leaving a day-long recording session and he's in a hurry to get to his air-conditioned car, but he stops and crosses his arms.

"Sing," he commands. Ivan breaks into "The Harder They Come," and gets signed on the spot.

"That was a scene from my life," Cliff says, speaking by phone from his home in Montego Bay, Jamaica. "When I came to Kingston in '62, things were wide open. Singers would follow a producer through the streets, singing their songs, hoping to get a deal. If they liked you, then you'd go into the studio for an audition with music, and a week later you might have a record out."

Cliff says there was no circuit where singers could hone their acts; the producers controlled the business, "but they'd listen to anyone. Since they wrote all the songs, all they wanted was a good singer."

Cliff was born to a poor family in St. James, near Montego Bay, and credits his father for his own strength of character. "My father had little formal schooling," Cliff relates, "but was a very spiritual man, very intellectually curious. He was always reading books and encouraging my thirst for knowledge."

After he finished primary school, Cliff went to Kingston to study "television and radio repair. My family was below working-class, although we all worked hard, and if you can't afford college in Jamaica, then you have to learn a skill to get by. But after a few months of classes, I decided I didn't want to fix TVs, I wanted to be *on* TV."

Cliff, who was only 14 at the time, began writing songs and entering the weekly talent parades held in and around Kingston. After winning a few contests and a street-corner audition, he signed with producer Leslie Kong and charted "Miss Jamaica," "My Lucky Day" and "King of Kings."

In 1964, a Jamaican promoter put together a package tour to take the pre-reggae sounds of the island to the United States. With Byron Lee's Dragonaires backing them, Cliff and other Jamaican stars, including the Charmers and Prince Buster, played many dates, finishing up with a gig at the New York World's Fair.

Cliff, however, says the tour was a mistake. "Those guys [the Dragonaires] were all middle-class. They played tourist motel music; they had no feeling for the music's cultural roots. And the promoter didn't realize how vast the U.S. is. In England, if you have a hit in London, it's a hit all over the country, and then it usually crosses over to Europe. You can have a reggae hit in New York and nobody in Chicago or L.A. will even know about it."

Although the tour was a washout, it did bring Cliff to the attention of Chris Blackwell, head of Island Records. Blackwell gave Cliff an open invitation to come to London to record, and after careful consideration, Cliff took him up on it.

Under Blackwell's direction, Cliff entered and won an international music festival in Brazil with "Waterfall," a tune that went on to become a hit throughout Latin America. And after he signed with Island, Cliff wrote and recorded some of reggae's greatest hits, including "You Can Get It If You Really Want," "Vietnam" (which Bob Dylan once said is the "greatest protest song ever written"), "Wonderful World, Beautiful People" and "Many Rivers to Cross," the tune that won Cliff the lead in *The Harder They Come*.

The Harder They Come made Cliff an international superstar in Europe, Africa and Latin America, and many critics praised his natural charisma. So why hasn't he made more movies? "Except for *Club Paradise*, which I did recently, most of the roles I was offered after *The Harder They Come* were crazy druggies or gangsters. Fortunately, I had my music to rely on, so I was able to turn them down. Although I don't put down black actors who take those roles. You have to make a living, after all."

Currently, Cliff is developing *The Harder They Come II*. "I've been working on a script for 2½ years now, with the main problem being the rights to the original. We've been pulling and pushing, but I think we're about to make a deal."

Since leaving Island Records, Cliff's experimented with his music, making attempts to fuse reggae with rock, funk and African rhythms, efforts that have drawn flack from some parts.

"People who grew up with me didn't want me to change," Cliff says. "They don't see music the way an artist does. They don't realize the only constant in life is change; we have to grow and explore the world around us. That's why I recorded with Kool and the Gang. They sent me a tape with 'We Are All One' on it, and I liked the concept, so we did it."

While they were working together, Kool asked Cliff if he'd do a "not very reggae reggae tune" he'd written called "Reggae Nights." The collaboration turned into an album-length project that became a big hit in Europe, although Columbia, Cliff's U.S. label at the time, let it die.

"American companies don't know how to deal with international music unless it's already been a big hit in England," Cliff says. He eventually asked Columbia to let him out of his contract, "since we weren't doing each other any good."

Cliff's current LP, *Images*, is on his own Cliff Records (distributed by Vision, 13885 West Dixie Hwy., North Miami, FL 33161), and it's one of the singer's best. Backed by the Oneness Band, Cliff turns in sizzling performances of originals like the bouncy ska-accented "Turning Point," the sweet lovers' rock of "First Love," a funky reggae hymn to black pride entitled "Image of The Beast" and a dynamic reworking of "Johnny Too Bad," the Slickers' hit featured on the soundtrack of *The Harder They Come*.

"I decided it was time to have my own company," Cliff says. "And being on my own was good for my creativity. I financed the whole project, so I could take my own time and do the kind of music I wanted to do." Cliff says *Images* is one of the "best things I've done," but because of the problems that most small distributors face, mainly a lack of promotional dollars and market visibility, the album has suffered. "Many people don't even know it was recorded," Cliff said sadly.

In an ideal world, Cliff would spend most of his time at home with his family and friends, but he has to tour at least three months a year "to keep the finances flowing. Luckily I enjoy it. I find it inspires me, especially when it comes to songwriting." And the most inspirational part of his tours, he says, are his yearly visits to Africa.

"I first played Nigeria in '74, and we stayed there six weeks. Driving in from the airport, thousands of people lined the streets, and they knew the words to every song. We played the big stadiums there — I'd never experienced anything like it. They take reggae very seriously as black cultural music.

"I also visited South Africa in '80. We were invited by the Zulu nation, and I went to contribute what I could to the struggle. Still, some people wanted to sanction me for it. We played Soweto, Durban and Capetown to integrated audiences, and I didn't realize all the complexities of the situation when I went, but the trip really opened my eyes. Ultimately, I feel the time we spent in South Africa renewed me as an artist, as a person of African descent and as a human being. It made me more determined than ever to continue to work for African unity, worldwide brotherhood and peace." ■

Jimmy Cliff opens for Fela Anikulapo Kuti & Egypt 80 at 8 pm, Tuesday, July 24th, at the Warfield, 982 Market, SF. Tickets are $19-$20. Call 775-7722 for information.

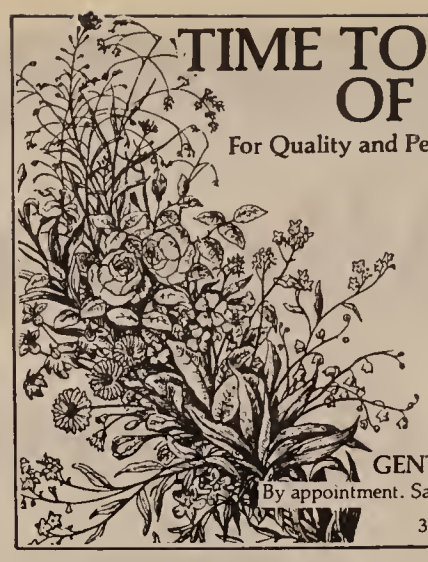

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PHOTO BY GREG ALLEN

"We're the biggest thieves in Europe," says Mano Negra's Manu Chao, "and we're proud of it."

CARNIVAL OR RIOT?

French rockers Mano Negra mix punk rock energy into an international blend of sounds and rhythms

By Gina Arnold

LAST YEAR, as a part of South America's annual 21st of June "Day of the Music," France's department of culture offered to send a French musical group to Ecuador to take part in the celebration there. To this end, they sent Ecuadoran officials tapes and records of various French artists, and waited to hear which group the country deemed most suitable for the festival.

The Ecuadoran officials listened to all the tapes. But rather than choose a sophisticated French hero like Jean-Michel Jarre or a chanteuse like Sylvie Vartan, Ecuador chose Mano Negra, a tough, ten-piece rock band that combines the punk energy of The Clash with two-minute bursts of salsa, ska, rai and rockabilly; a band that had released only one LP on a tiny French independent label. A band whose first concert in Britain was described as being a cross between "carnival and riot."

It was exactly as if, when offered the services of any American musical group, they had requested the presence of The Butthole Surfers. What could the officials have been thinking of? "Surely they chose us because we sing many of our songs in Spanish," shrugs lead singer Manu Chao, speaking by phone from a recording studio in his home base of Paris. "But," he adds, "most of the people there had never seen a band with electric guitars before. It was a great opportunity for us, a great challenge."

There is a wonderful video (not, unfortunately, available commercially) of Mano Negra's trek to South America, which shows thousands of Indian peasants gathering in the main squares of Lima and Quito, staring expressionlessly at the stage being erected for the group's use. Later, after night falls, they become visibly enthralled by the raucous music, the horns, the energy of Mano Negra. It is one of the most eerily naturalistic scenes of rock'n'roll's magic currently available — a far, far cry from the studied theatrics and canned bombast of other large-scale festival rock concerts.

After the tour, Mano Negra returned to France to record *Puta's Fever*, its first album for an international record label. It is, Chao says, heavily influenced by the band's trip to South America. "Songs like 'Guayaquil City' and 'Peligro' come straight from there," he says. "While we were in Latin America we saw lots of salsa bands with good musicians; we jammed with them in nightclubs. It was very good for our ideas."

But ideas have never been something that Mano Negra has been short of. *Puta's Fever*, for instance, contains 18 tracks, each one more fertile than the last. Sung alternately in French, English, Spanish and even Arabic (Chao is a native of Barcelona whose family emigrated to France when he was young; he and some of the other members of the band speak all four languages), the songs involve an elaborate smashing together of European, African and Latin musical styles. but each one retains a hard core of punked-out American roots rock.

Chao himself is, he says, a huge fan of American rock'n'roll, and began his rock career in what he calls "a rockabilly gang." The gang listened to "Chuck Berry, Gene Vincent, Eddie Cochran...but most of all black music, Ray Charles and Little Richard, also Otis Redding; that was my favorite."

In France, Chao explains, the radio didn't play this type of music; he and his gang collected or stole records. "The gang was all listening to it," he says. "If they'd played football, then I'd have been a footballer."

As a member of a rockabilly gang, Chao soon had his own band. And, "At the beginning of punk rock," he recalls, "they [the punk rockers] were our enemies!" But soon, he explains, all of the different gangs in France — punks, rockabilly fans and reggae ones — were all playing together. "That was the good thing about the independent scene in France," he says. "Everyone listened to each other — ska, punk, rai, African. This is partly because of the rise of the National Front, which 15 percent of France supports. It's no use for a punk band to fight with a rockabilly or reggae band. The enemy is the fascists."

Chao and his brother, trumpet-player Tonio, played in many different bands before forming the ten-piece conglomeration known as Mano Negra in 1988. The band, with its way-out sound that it calls "patchanka" (a bastardization of a Spanish term meaning a slightly vulgar type of music), immediately became wildly popular in French alternative-rock circles. But, Chao explains, when they cut their deal with Virgin International, just as would happen here, these fans were, "you know, worried that we would stop playing good music and just be thinking about money all the time."

Thus the name of the album: *Puta's Fever*, or whore's fever. "It means we are the prostitutes, as a joke on those people," he explains. "Because in France, though the independent scene is a strong, good scene, a record company is still a record company, whether indie or major. The indie label says the same thing the major label does; it tries to get us to do things we don't want to do, go on stupid television shows and so on. It's easier to be on a major because we are not obliged to do so much crap to sell records."

One thing they have been obliged to do is come to America twice: for the New Music Seminar in July of last year and the South By Southwest seminar in Texas in March. After years of listening to American rock'n'roll, Chao says, the most exciting thing about seeing the real America at last was the way that "every street, every place reminded me of a song. Like when we first got to Kennedy Airport, the first street sign we saw on our way to the city was for Rockaway Beach. And we all went, 'Hey! The Ramones!' "

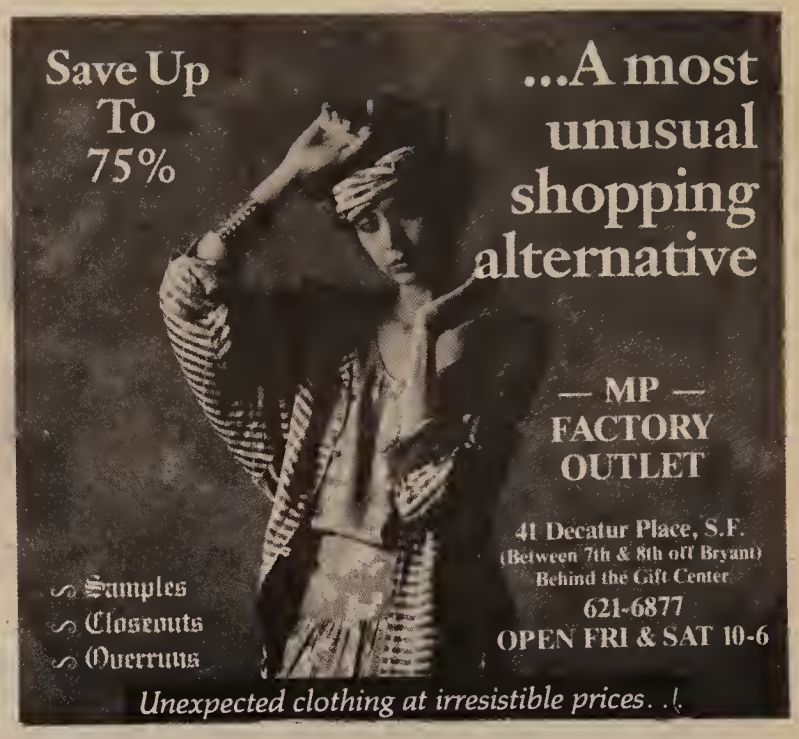
But after years of enchantment by American bands — Chao mentions the legendary San Francisco outfit the Flamin' Groovies as an influence — he was a bit disappointed by many of the bands he saw at the seminars.

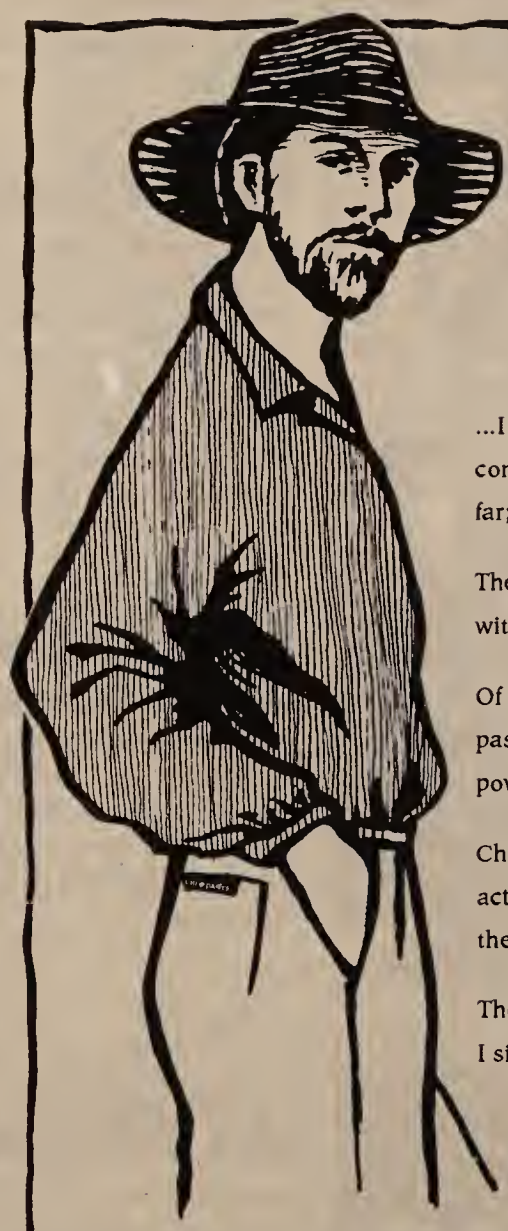
"It was good seeing not just famous bands who get to come to Europe," says Chao, "but a lot of them played, well, quite middle-of-the-road music. I was surprised they don't try to do anything new. They are trying so hard to do what needs to be done to be successful. And I don't think it's a good way to try — to sell out, as you say. For what's to sell? If other people have done it, then it's done, it's over...it's not yours to sell."

This is easy for Mano Negra, one of the most original bands in the world, to say, though Chao will deny the word original. "We're the biggest thieves in Europe," he jokes. "And we're proud of it. We steal from every music. People say we've invented something new, but we just say, 'It's not new, we steal it all.'

"You know," he adds thoughtfully, "we never tried to be famous. We were the first people to be surprised when we were. We played little clubs and in the subway, like that, and we were happy to do so. We enjoyed it. It's not better or worse to be successful. Now we're big in Europe, and that's good, I can pay my rent now. Success is OK, but there are new problems as well." ■

Mano Negra will be appearing at Slim's on July 21st.





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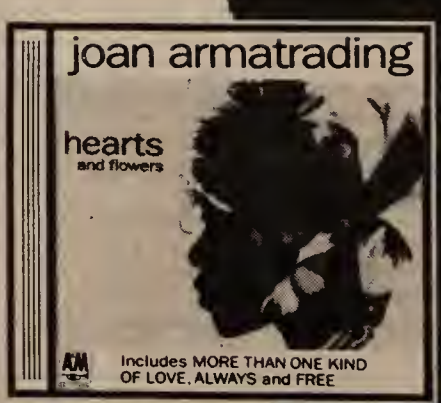

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Nigerian transplant Ken Okulolo and his band Kotoja mix African sounds with Caribbean, salsa and American jazz

By Jeff Kaliss

WHEN KEN Okulolo smiles, his heritage among the Urhobo of Nigeria is apparent in the scars that have adorned his cheeks since childhood. "Every tribe cuts these marks to define what area you come from," he explains, "and to make sure that you have come to stay in the world, not to go back."

To make his own mark on his adopted Bay Area homeland, Okulolo uses musical, rather than sharp, instruments. His 12-piece band, Kotoja, has been setting crowds dancing at clubs and festivals to an infectious fusion of African and American sound that eludes categorization. *Freedom Is What Everybody Needs*, the group's debut album, has invaded public and collegiate radio playlists well before its scheduled release later next month.

Okulolo hopes to stay in the world of American entertainment, but it's nearly impossible to maintain a big group financially without exposure in commercial media and well-financed album promotion tours. Ironically, the colorfully costumed, animated majesty that is Kotoja is difficult to project in recorded form.

In some ways, things were easier back in Nigeria. The radios in Okulolo's village were leased on a subscriber basis, and carried only one local short-wave station. Programming was consistent: There was some music from the Congo, big on vocals and guitar licks, and some from Senegal, Zaire and East Africa.

But the principal aural diet there was hi-life. This West African hybrid used electric guitars and bass to mimic the sounds of indigenous African acoustic instruments like the kora, the goja and the talking drum, and added a strident horn section. The young Okulolo learned guitar from his uncle and accompanied him to his gigs at hi-life clubs.

Soon Okulolo joined his relative in a "proprietorship band," managed by a man who also owned all the instruments, which he kept under lock and key. Okulolo turned his attention to bass, and moved on to bigger and bigger towns as his musical skill increased. In 1969 he made it to the capital city.

"At the time, soul music was hitting the country," notes the soft-spoken Okulolo. "Victor Olaiya had his hi-life band, but the students, who had these end-of-year parties, wanted him to play modern music . . . like James Brown and Wilson Pickett stuff. He was looking around for somebody who could do both, and I was found in my little corner and invited to Lagos."

After three years with Olaiya, Okulolo persuaded fellow band member Joni Haastrup to form Monomono, which he describes as "the first outfit able to incorporate African music and funkify it." Their album *Give A Beggar A Chance* made them local heroes.

"It was a lot of fun in those days, the oil money days," says Kotoja's manager, Jackie Wi'son, a white American who made her first trip to Nigeria in 1972 to trade African handicrafts. "When I went to the record kiosks and asked which album was greatest, they all recommended Monomono."

The capital city scene sustained Okulolo for about 15 years before he felt compelled to move again. "When you're over in a Third World country, your perception of America is so big and unlimited," he points out, "and if you don't get there in your lifetime, you're not fit to live."

He got his chance in 1984 with King Sunny Ade, an acquaintance in Lagos who had landed a world tour with Island Records. Passing through San Francisco, Okulolo recognized a burgeoning African music scene in an attractive environment. He conferred with local Nigerian expatriate O.J. Ekemode, and promised himself he would return.

His second trip came two years later with a follow-up to Ekemode's album, *Dance Afro-Beat*, recorded in Nigeria and released in the Bay Area. "Unfortunately, just like with every other African group that has come over here, the tour was not properly arranged," says Okulolo. The 18-piece band of top-flight Nigerian musicians was forced to travel across the United States and Canada in a dysfunctional bus (it had been a property in the 1956 Marilyn Monroe movie, *Bus Stop*) and was forced to perform for little or no money at gigs that were often improperly booked.

In San Francisco, management of the tour was taken over by Ekemode himself and two associates. "The band's passports and return tickets were confiscated," recalls Wilson, one of the local African music fans who attended the gig at Wolfgang's, "and four or five of us were asked to host these fellows on our floors."

"I had no ticket and no money for a ticket," recalls Okulolo. "But even if I *had* had money, I wasn't prepared to go back home and tell my people, 'Hey, guess what, I came back with nothing.'"

Okulolo and several other of the traveling Nigerians decided to stay, and became the core of Kotoja. Wilson became Okulolo's life-mate and the new band's promoter and financial advisor, keeping all dealings fair and above-board. Additional players were recruited from other Bay Area bands that "were trying to play what they called African music but weren't real or fresh enough," in Okulolo's opinion.

The groups moved up from smaller clubs like the Full Moon Saloon and The 16th Note to bigger shows at the Great American Music Hall, the Greek Theater and the Warfield. In its four-year-old form, Kotoja is a musically dense, racially mixed ensemble whose ear and eye-filling show includes spirited dancing and singing and strong trumpet solos by jazz virtuoso Peck Allmond and Babatunde Williams, a veteran of Fela Kuti's Africa 70.

The upcoming album probably won't allow the band members to quit their day jobs and other gigs, but it's a start. Listeners familiar with African sounds might recognize the group's roots in hi-life and in juju, the rhythmic ceremonial music of the Yoruba. To some, the pulsing strings and bright horn arrangements may evoke the South African mbaqanga celebrated in *Sarafina!*, though the Nigerian sound is denser, more on the order of salsa and other Caribbean genres.

Okulolo hopes that his lyrics come through the mix. Sung in Yoruba, Urhobo and Pidgin as well as standard English, they speak of love, celebration and freedom from oppression. This spirit takes tangible form at this Friday's benefit for Airlift For Africa, which will ship medical practitioners and supplies and food to the Sudan, suffering from famine and civil war.

"I see music as a global village, where people are under one umbrella trying to enjoy themselves spiritually and musically," says Okulolo. "We're cooking the soup together and eating it out of one pot, and that is why my music is hard to define." ■

Kotoja performs a benefit for Airlift For Africa at the County Fair Building in Golden Gate Park near Ninth Avenue and Lincoln, SF, on Friday, July 20th. Call 731-2319 for information.

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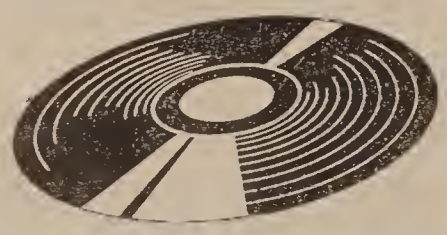

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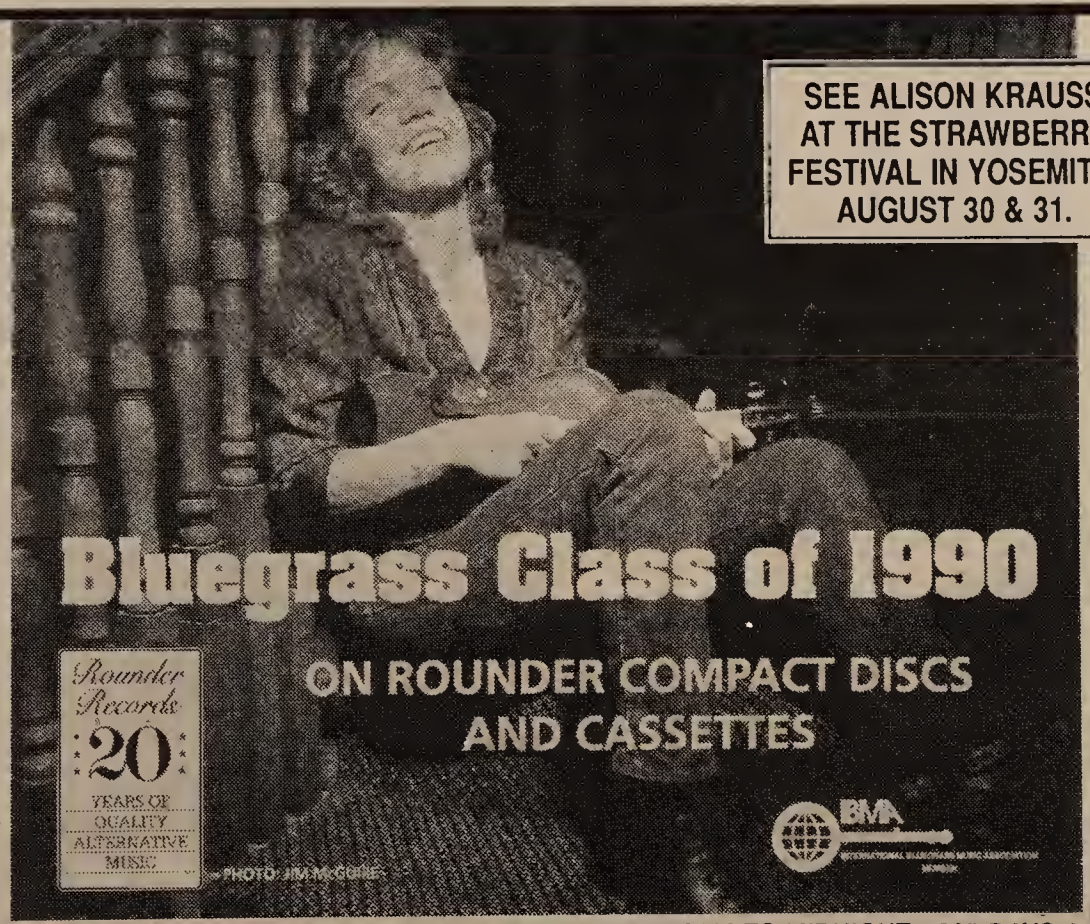

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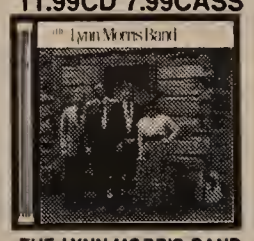

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MUSIC

The Church: One of the few psychedelic bands that have managed to make certain Sixties affectations their own.

GUITAR MEN

The Church brings its distinctive guitar sound to the Warfield

THE CHURCH. Tuesday, July 10th at the Warfield, SF.

By Gina Arnold

ANYONE WHO thinks that the electric guitar hero is fast becoming outdated has never been to see The Church, a band that contains not one but two of them. For, far from being the namby-pamby '80s art-rock group its singles sometimes imply, The Church is one of the great old-fashioned guitar rock bands currently working today, and one of the very few in recent years that has cut a distinctive guitar sound out of whole cloth.

Taking as its role model the late-'70s band Television, The Church's music weaves the work of guitarists Marty Wilson-Piper and Peter Koppes into a thick, beautiful carpet of sound. The band also writes great songs on which to place these delicious waves of noises. *Starfish* (1988), the band's first American hit, was a wonderful album, but The Church has piles of lesser-known work to draw on, including the fabulous 1985 LPs *Remote Luxury* and *Heyday*.

Unfortunately, at the Warfield show, The Church chose to ignore all work previous to *Starfish* (with two exceptions, on the encore) — and even some from after it, notably this year's hit single "Metropolis," from *Gold Afternoon Fix*. It was a peculiar, even somewhat arrogant song choice for a band that's always had trouble connecting with American audiences, but in a weird way, one has to respect the band for its idiosyncracy. Despite the occasional lengthy on-stage jam session, The Church's music has an intensely studied quality to it: Clearly, the band wants to have a particular effect on the audience and is willing to do so at the expense of almost anything. If "Metropolis" somehow doesn't fit its latest vision, then to hell with it.

The vision, however, took a while to emerge from The Church's stock in trade. The band opened the show with "Pharaoh," the opening track of *Gold Afternoon Fix*, on a stage that was swathed in dense green smoke. The Church is a band that relies heavily on chemistry, and it's apparent when you look at its three dissimilar frontmen, Wilson-Piper, Koppes and singer/bassist Steven Kilbey, standing, as is their wont, stock still. Elegant and serious, these three men make for an odd trio, despite their rock-star looks and clothing: There is a certain awesome dignity to them that seems odd among these banal surroundings.

The band then played a bunch of songs from *Starfish* and *Fix* in succession: "North, South, East, West," "Terra Nova Cain," "Hotel Womb," "Fading Away" and "Destination," and in the process began building up a swirling kind of momentum — all without moving a muscle. For the most part, Wilson-Piper took on all the early leads, which, rather than follow the standard pattern of dizzying speed and squeaky high notes, are of a hollow, piercing, resonant nature — he was, in many ways, the star of the show.

It was when the band hit the song "Destination" from *Starfish* that its power to lull, fascinate and bind began to assert itself. "Destination" is an amazing song, and the band played it amazingly: Kilbey's deep, portentous voice finally clarified itself amid the clanging twine of guitar; Koppes and Wilson-Piper fell seamlessly into the power combine they can, at times, become.

By the time the band reached "Under the Milky Way," its surprise monster hit of 1988, it was clear that it was no fluke that this esoteric outfit managed to score in America. It's the kind of song that will not be denied — absolutely evocative, absolutely stunning in its integrity. Like the music itself, even the line "wish I knew what you were looking for/might have known what you would find" has a mnemonic quality all its own. By tossing it off in the middle of the show, the band brought the audience up to fever pitch, as well — and maintained that pitch for the next 45 minutes.

A highlight was a version of "Dancing Barefoot" by Patti Smith, which was made all the more relevant by the fact that the band is currently using the services of original Patti Smith Group drummer J.D. Dougherty. A lot of people have been doing this song lately — U2 and The Feelies, for instance — but it is a song that has everything in common with The Church's own music. Although many of The Church's lyrics are dumb and melodramatic, Kilbey has a deep love of language for its own sake that perfectly suits this romantic music: Like Smith before him, he uses lush words like "acquiesce" and "tantalize" and "myrrh" for the sound of them, as if they were instruments in themselves, and the result is, on occasion, wonderful.

The show ended with the song "Reptile" from *Starfish*; during it, Wilson Piper soloed by pulling every one of his guitar strings out and slinging his guitar across the stage. The band played two tremendous encores of the songs "Myrrh" and "Tantalize" from the album *Heyday*, and then, I'm sorry to report, degenerated into a weird, long, improvisational jam session of the song "Monday Morning" (from *Megalopolis*) and something seemingly new. At its height, Wilson-Piper soloed so furiously that he broke four of his strings.

Later, Kilbey hurled his bass high overheard, amid strobe lights, into the wings. The show ended with a riff of pure feedback, just like the Butthole Surfers and Sonic Youth do — only, being The Church, this effect was accomplished without the music ever losing its smooth, tuneful surface.

That's why, in the long run, I think The Church is superior to every other guitar band on the market. At its best, listening to the band's music is a purely physical pleasure, like laying your body between cool satin sheets. It's a free-fall into some disembodied dream state, where time stands still and you simply feel the music lap in waves over you.

The Church is one of the few psychedelic bands around today that have managed to make certain Sixties affectations their own. This is more than can be said of the Manchester band The Blue Aeroplanes, which opened the show. An early export from the dreaded new "Madchester" scene, the band pretty much epitomizes the trademark heavy, grinding guitar sound of that movement. It features no fewer than three guitarists, making them the B.O.C. of Northern England. Its songs, mostly from its latest LP, *Swagger*, were accomplished, noisy and disaffected, as Manchester music is supposed to be — but were also way too long, and the lyrics, especially those on "Weightless," were utterly pretentious. (Of course, this applies to The Church, too, but The Church gets away with it because of the texture and beauty of the surrounding sound.) I found lead singer Gerald Langley positively unwatchable, and as for the Madchester trend of having an awkward male dancer jittering around on stage the whole time (a la *Frankie Goes To Hollywood* — remember Holly Johnson?), it's enough to send even the least sensitive soul to the bar from sheer embarrassment at his antics. And yes indeed, he did wear flares. Be forewarned: The Happy Mondays, who will be here next week, have one too. ■

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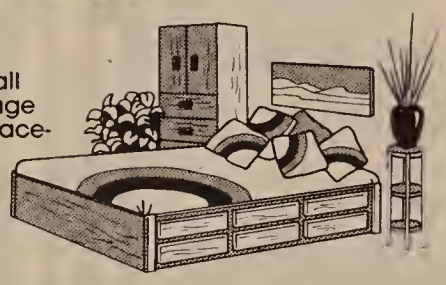

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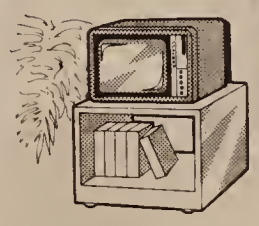

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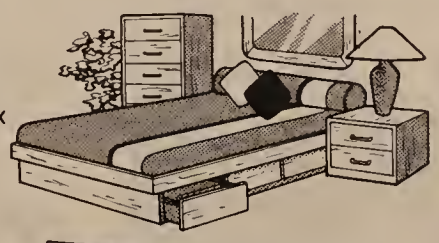

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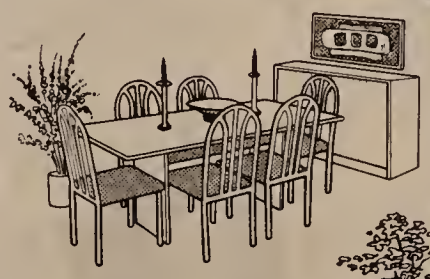

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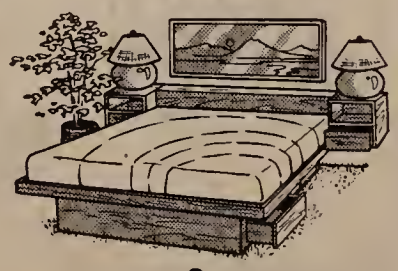

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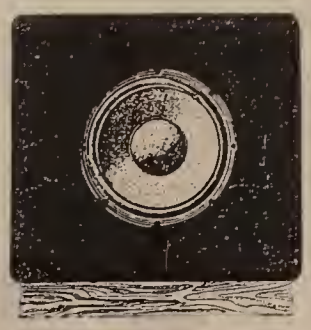

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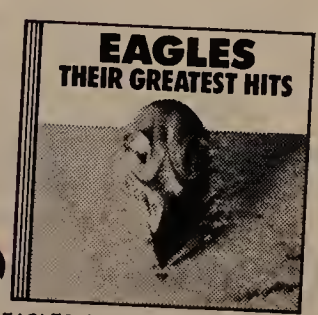

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Angela Hewitt adds her delicate touch to the Beethoven Festival.

DOING THAT BEETHOVEN THING

Despite everyone's efforts, the Beethoven Festival is fairly bland

SYMPHONY NO. 6 IN F MAJOR AND PIANO CONCERTO NO. 4 IN G MAJOR. By Ludwig van Beethoven. With pianist Angela Hewitt, Roger Norrington conducting, at Davies Symphony Hall, SF, Friday, July 6th.

By Stephen Share

ROGER NORRINGTON'S still in town, doing that Beethoven thing, with few surprises in the process. Pianist Angela Hewitt, both in league with Norrington and on her own, has added her delicate touch to the Beethoven Festival, which, despite everyone's efforts, remains fairly bland.

Hewitt herself is well-credentialed and a good player. A native of Canada, she studied at Toronto's Royal Conservatory of Music, and has won several prizes. But I found myself wondering why she was playing in this festival, as the greater part of her repertory encompasses not Beethoven but Bach. Although she is fluent in a wide variety of styles, it seems that she is most at home with baroque favorites.

At any rate, she gave a good showing as soloist in Beethoven's Piano Concerto No. 4 in G Major. Her technique lent an expressive, if light, character to the piece. In general, she achieved only moderate sonority — especially in the bass — but boasted a nearly flawless first movement cadenza. Her perfectly balanced runs and arpeggios throughout the piece were wonderful to hear.

Hewitt's communication with Norrington seemed thorough; he even appeared to slow down a little from his usual breakneck speed. In fact, for most of the program Norrington's pace was a bit less frenetic than in his reading of the Ninth Symphony. The Symphony No. 6 in F major, the *Pastoral*, proved to be engaging and energetic in most of the right places. Unfortunately, the famous opening (Allegro ma non troppo) was indeed too fast.

After hearing Hewitt perform the piano concerto, I have to confess that I had greater expectations of her solo recital, but these wishes didn't come true. This may have been partly due to the reason already mentioned — Hewitt's affinity for an earlier style — but she was up against other obstacles as well.

The recital was a matter of style over substance from its inception as a "candlelight recital." Forget any ideas of an authentic fortepiano, period dress and no other lights beside candles. Nothing was different, except for a few random candles on plywood platforms that had been spray-painted gold.

The pieces she played are, for the most part, ridiculously overdone. The Sonata in C-sharp minor, Opus 27 No. 2 (the *Moonlight*), appeared in the first half of the program with the Sonata in A-flat major, Opus 26 (the *Funeral March*). The second half ended with the *Appassionata*, Sonata in F minor, Opus 57, having opened with the Variations and Fugue in E-flat major, the *Eroica*.

Considering the 32 Beethoven piano sonatas to choose from, the ones presented hardly stand out in recital. Whatever their original charm, they now stand as a tired salute to Beethoven's talent. Unless performed by a truly brilliant artist, they are best left out of current recitals.

Hewitt, while very good, cannot be called great. Her technique carried her through some of the most demanding lyrical passages, but in terms of the sheer force required, she was often pushed to the limit. At times she exercised questionable artistic judgment, particularly in the "Marcia Funebre" of Sonata No. 12 in A-flat major where she opted for a needlessly turgid approach. Earlier in the same piece, playing the Scherzo, Hewitt's touch was a bit finicky, compromising the treble voice.

The other works came out well, but didn't break any records. I hope to hear more of Angela Hewitt, but preferably at a Bach festival. ■

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SAN FRANCISCO SYMPHONY POPS 40TH ANNIVERSARY

July 19–August 1
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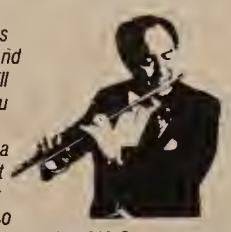
Thurs July 19 8:00pm
Rosemary Clooney Salutes Irving Berlin
Andrew Massey, conductor

*Step out, step up and wave your flag for this red, white and blue salute to Irving Berlin. This snappy, happy all-American celebration heralds the incredible voice of Rosemary Clooney. Of course there's more—*Stars and Stripes Forever *with pyrotechnics galore. Don't forget to arrive early because our sensational Pops Opening Night festivities begin at 7:00pm outside the Civic Auditorium.*

Fri July 20 8:00pm
Jean-Pierre Rampal + 1812 Overture = Classics Greatest Hits
Andrew Massey, conductor



The man with the golden flute makes his Pops debut. And what a debut it will be. We'll bring you the most remembered classics in a manner you won't forget. Bolero, Air on a G String, Also sprach Zarathustra *and the* 1812 Overture *with very special effects. Classic and classy.*

Sat July 21 8:00pm
Victor Borge's "Carmen"
Victor Borge, conductor and narrator
Guest Artists from the San Francisco Opera Center
San Francisco Symphony Chorus
Vance George, director

For one night and one night only, the Great Dane of music and comedy takes you on a trip to the opera. You'll hear highlights from Bizet's timeless masterpiece with narration in Borge's inimitable manner, leading you through a delightful evening of music and mirth—a concert you won't want to miss!

Wed July 25 8:00pm
Four Tops at the Pops
Andrew Massey, conductor

It's Motown night at the Pops with the fabulous Four Tops. You can't help yourself (or your sugarpie honeybunch) from tapping toes when this legendary quartet starts singing. Baby I Need Your Loving, Standing in the Shadows of Love, Reach Out, *and other chart toppers. For an absolutely positively tip-top, bee-bop evening, we highly recommend the Four Tops.*

Thurs July 26 8:00pm
Pops Goes to the Opera
Andrew Massey, conductor
Members of the San Francisco Opera Center

Swoon and croon that heartbreak tune. Opera Night at the Pops. Bittersweet melodies of love and death in your favorite arias, duets and overtures by those masters of the moist eye—Puccini, Verdi, Rossini, Bizet. A two-handkerchief night. And that's a guarantee.

Fri July 27 8:00pm
Dance Night Extraordinaire
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San Francisco Symphony
Tex Beneke and his Orchestra
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Wed Aug 1 8:00pm
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A Festival 2000 Salute
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Andrew Massey, conductor

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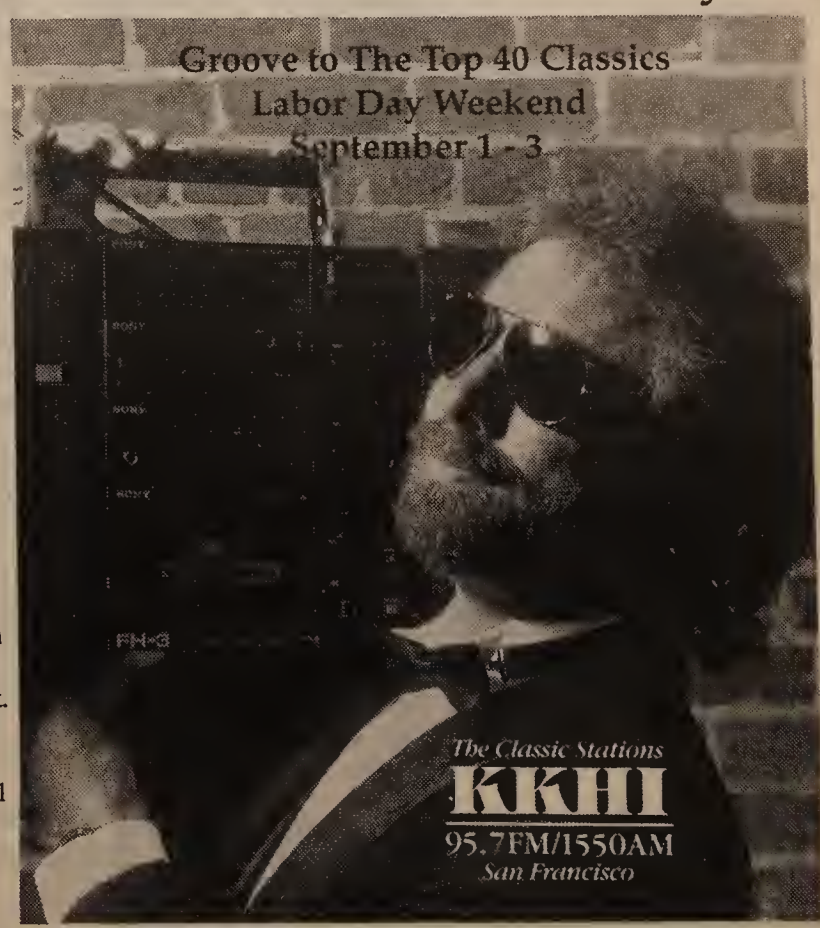

MICRO GROOVES

PHOTO BY ANDY CATLIN

Few can top Nick Cave's moving, sophisticated songwriting.

Victoria Williams, *Swing the Statue* (Rough Trade)
"We used to make up stories before we'd go to sleep," recalls Victoria Williams of her Louisiana childhood. I still like to do that."

From a childhood game to a unique musical style, Williams has kept hold of imagination and a joyous sense of play. *Swing the Statue* plays the game beautifully. It is a natural collaboration between the players, held together by Williams's warm and spirited voice and sealed by the firm hand of producer Michael Blair.

Statue is less strained than Williams's 1987 debut, *Happy Come Home*, which, despite brilliant writing, was marred in parts by overproduction. *Statue* is a smooth synthesis of memory, invention, personal belief and religious faith in a progressive folk style. The album moves happily through upbeat celebration, quizzical observation and humorous but moving parable to its conclusion in traditional gospel. The only digression is the inclusion of a song by collaborators David Williams and Marvin Etzioni, "Can't Cry Hard Enough," which has none of Williams's original guitar or piano playing, and appears to be a concession to a friend's talents at the expense of her own.

The unifying force on the rest of *Statue* is a lively sense of story. Williams's seeming innocence and joyous nature propel her tunes through a myriad of questions and morals without ever getting heavy-handed. The opening "Why Look at the Moon" reassures us that the music is not preaching as it exhorts us to accept that there are not always answers. "Boogieman" adapts the beauty and the beast theme story to remind us that appearances can be deceiving. "Clothesline" gets deeper, and jazzier, reflecting on the relevance of time and then flashing back halfway through to a tune written by Charlie Chaplin, remembered perfectly by Williams from her childhood.

The record's centerpiece is a song charting the growth of the generation that just missed the Sixties, got lost in the Seventies and is only now "just waking up from the Summer of Drugs."

Statue marks the end of a long writer's block for Williams. "Tarbelly and Featherfoot" taught her that "sometimes one must go back to one's youth to get unstuck." This song makes the connection to childhood and names the two parts of herself, the active and the reflective. Now "unstuck," *Statue* shows Williams playing and singing with newfound confidence and a spiritual vitality long lacking in popular music.

— Tom Erikson

The Last Temptation of Elvis
(New Musical Express)
Few film critics will admit to Elvis Presley movies as a guilty pleasure, but — well, I was able to sing along with all but four of these 26 songs the first time through, and only one is done by The King himself. Along the lines of a Hal Willner tribute album, but without the pluses and minuses of a unifying vision, an all-star cast attacks songs Elvis sang in movies (with one or two exceptions). Some stay close to the original arrangements (Aaron Neville's gorgeous "Young and Beautiful," Paul McCartney's "It's Now or Never"), some do a complete overhaul (The Blow Monkeys' "Follow That Dream," Robert Plant's "Let's Have a Party," Pop Will Eat Itself's "Rock-a-Hula-Baby") and some just add a bit of an original spin for better (The Jesus and Mary Chain's wall of sound on "Guitar Man," the female vocalist with Fuzzbox making a new song of "Trouble") or worse (Tanita Tikaram turning "Loving You" into a dirge — the only bad cut on the album).

Many of these songs were so closely identified with Elvis — or written off with the rest of the movies they came from — that they're being recorded for only the second time in 30 years or so; and most prove worthy of another listen. This is musical recycling at its best, and benefits the Nordoff-Robbins Music Therapy Centre, which was put on the MTV map by the recent Knebworth concert. A sequel is definitely in order. How about "The Second Coming of Elvis"?

— Steve Warren

Nick Cave, *The Good Son*
(Enigma/Mute)
Whether or not you have enjoyed any of a decade's worth of Nick Cave's histrionics, you have to admit: not one moment of them has rung false. Not the shrieking, hellish primality of his earlier band the Birthday Party, not his twisted take on American country and western (*Kicking Against the Pricks*), not his heroin-addled poetry and novel *King Ink*, his tortured solo material nor his brief, shadowy but memorable appearance in Wim Wenders' *Wings of Desire*. Nor does *The Good Son*, Cave's sixth solo LP (the third with the Bad Seeds), despite the fact that it is Cave's first entirely listenable album: the first to temper his harrowing, fiery vision of life with consistently beautiful music and an underlying theme that's not just true, but is also infinitely moving.

The Australian son of a fundamentalist preacher, Cave has always been interested in biblical subjects, and on this album he turns his searching gaze onto the rather cruel and disturbing story of the prodigal son, who is welcomed to his family's bosom at the emotional expense of the good son. Backed by a Brazilian orchestra, the music is both more majestic and more eloquent than Cave's previous work. Sure, it's also less dangerous and edgy, but it has substituted emotional expanse for near hysteria, subtlety for bluster. In Cave's hands, the prodigal story proves to be a pretty deep subject. Whether it's being eyed from the prodigal's point of view, as on "Sorrow's Child" and "The Hammer Song," or through his brother's ("The Good Son"), Cave never fails to captivate and move. An extremely convincing, sophisticated album.

— Gina Arnold

Bill Frisell, *Is That You?*
(Elektra Musician)
On his solo and band recordings, the Hal Willner-produced tribute albums and collaborative projects with Power Tools, Paul Motian, John Zorn and others, Bill Frisell has already established himself as one of modern music's most versatile and technically impressive guitarists. With *Is That You?* he takes another giant step forward in personal expression. From the boyhood cover photo through cover versions of "Chain of Fools" and "The Days of Wine and Roses" and ten wildly varied original compositions, Frisell has assembled his most thorough musical autobiography to date. Producer Wayne Horvitz supplies some keyboards, drum programming and "momentary bass," longtime band partner Joey Baron adds drums and Dave Hofstra plays bass on one tune, tuba on another.

But the story is Frisell, unraveling himself primarily on acoustic and electric guitars, but also on banjo, ukulele, bass and clarinet. It isn't rock, although some beats are hammered and his electric axe screams; it isn't jazz, although, like saxophonist Lester Young, Frisell sings a story on every solo and, like hero Jim Hall, his gracefulness veils a profound complexity; it's not "new music," although "Yuba City" is part of a commission for the Kronos Quartet; and it's too expansive and essentially peaceful to be "Downtown," too sincere and focused to be postmodern.

A deep and mysterious artist, Frisell comes to terms with the myriad inspirations that well up inside him and channels them through the twin filters of his imagination and staggering technique. The "pretty" and "ugly" taps have equal status on his faucet, and what flows from them is anything but lukewarm. Open ears and a love of music are immensely rewarded by this, one of the most engrossing recordings of the year.

— Derk Richardson

Yo La Tengo, *Fakebook* (Bar/None)
This lighthearted acoustic offering from New Jersey's usually electric band Yo La Tengo (that's "I Got It!" in Spanish) contains 11 covers of oldies, two covers of old Yo La Tengo songs and three new Yo La Tengo songs. Got that? Good. Because there may well be a test, covering your knowledge of obscure pop music from every era, including the all but unknown, the extremely sprightly and the slightly dumb. Who, for instance, was the original artist of the *Canterbury Tales*-influenced groovy pop tune "Griselda"? (Answer: Peter Stampfel's Holy Modal Rounders.) Or "You Tore Me Down"? (Answer: The Flaming Groovies.) Or the really peculiar "Yellow Sarong"? (Answer: mid-'80s New York popsters The Scene Is Now.) If you play this record in the neighborhood of other knowledgeable contestants, you may find yourself having to answer these and other *Name That Tune*-inspired questions, but seeing as Yo La Tengo is led by former *New York Rocker* rock critic Ira Kaplan, a man who can seemingly outobscure the obscurest of collectors, the band's going to be the winner every time.

Kaplan's lifelong foray into eclecticism and obscurity has produced an album that underscores the fact that gem-like rock'n'roll of the most classic and enduring kind is not confined to the mainstream pop charts, or even to any particular era, but can, indeed, bubble up from anywhere. Kaplan has the breadth of imagination to include covers of songs by everyone from terminally cool underground artists Daniel Johnston, The Kinks, John Cale and NRBQ alongside those by terminally obscure acts like Rex Garvins and the Mighty Cravers and The Tremolos. Some songs on *Fakebook* are noticeably slight — witness Stampfel's "Griselda" — but as rendered by Kaplan and company they sound classic just the same. Yo La Tengo's method is to trea them with a lot of love, paying scrupulous attention to acoustics that rival Bruce Springsteen's *Nebraska* for live-sounding intimacy. The result is a gentle album full of neat-o pop with the combination of Kaplan's uneven vocals and drummer Georgia Hubley's pretty backgrounds and arrangements here giving each song way more weight than its original true value. At least, every song except the Yo La Tengo originals — "Barnaby, Hardly Working" and "Did I Tell You" (from *President Yo La Tengo* and *New Wave Hot Dogs* respectively), and new songs "The Summer," "Can't Forget" and "What Comes Next?" — because in these surroundings, those sound like the prettiest and most profound music ever written. Perhaps they are.

— G.A

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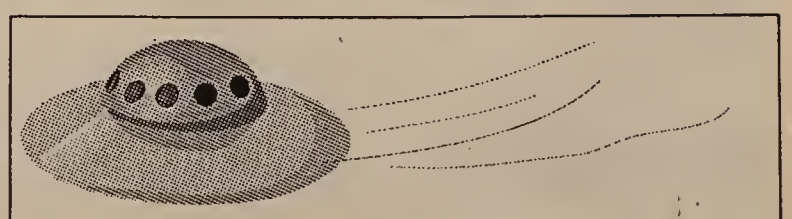
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8 DAYS A WEEK

PHOTO BY JINDRICH STREST

Still watching their steps: Czechoslovakian photographers get some Western attention: See Fri/20.

20 FRIDAY

'THE SWEET CORN SHOW' In the days of suburbs, censorship and chain food stores, the idea of a simple and charming Midwest isn't a real salient one, but Garrison Keillor and Nashville twanger Chet Atkins bring that tongue-in-cheek corn roast-backyard barbecue flavor to the big city with this traveling road show of monologues and music. 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. $18.50-$22.50. 762-BASS.

'JE SUIS (UN READYMADE)' If you didn't manage to "Draw the Line" at SF Camerawork's recent show, this interactive video display gives you a second chance to exert those free speech impulses. The video uses one-on-one encounters with experts on "media appropriation" — Dana Birnbaum, Dale Hoyt and Steve Parr — to pose questions about the "thorny" issues of artists' use of copyrighted material and media control. Plays through July 22nd. Fri.-Sun., noon-6 pm. Artists Television Access, 992 Valencia, SF. Free. 824-3890.

CZECHOSLOVAKIAN PHOTOGRAPHERS While the Vaclev Havels and Milan Kunderas of the world bring this Eastern European country's struggle to the forefront of the Western theater and literary arts scenes, photographers have been steadily producing strong works from the surreal, cubist and constructivist traditions without much notice. This exhibit features selective works from the past two decades — works that show a sense of irony and appreciation for the absurd. Shows through Aug. 18th, Tues.-Sat., noon-5 pm, SF Camerawork, 70 12th St., SF. Free. 621-1001.

OPEN SCREENING Pack up your own short masterpiece for the Film Arts Foundation's quarterly open screening tonight. The films (16mm and super-8) and videos (in ¾-inch and VHS) are accepted on a first-come basis, with a 90-minute playing time limit. 7:30 pm, Film Arts Foundation, 346 Ninth St., second floor, SF. Free. 552-6350.

BLACK REP CELEBRATION In 25 years, this group's grown from a drama program in the basement of the Downs Memorial United Methodist Church to a burgeoning organization with outreach theater and regular performances. They celebrate their new south Berkeley home this weekend with a Bill Bell & The Bell Sisstem black-tie event tonight, a day's worth of youth talent competitions and an evening performance of *This Land is Our Land* Sat/21, plus a "BRG Family Reunion" Sun/22 with gospel choirs, storytellers, musicians and dancers. Tonight, festivities start at 7 pm; Sat/21, 11 am-4 pm and 8 pm; Sun/22 at 3 pm. Community Cultural Arts Center, 3201 Adeline, Berk. $25 Fri.; $2.50-$5 Sat. afternoon; $10 Sat. and Sun. evening. 652-2120.

'U.S. HANDS OFF CUBA' Sovereignty and self-determination are the focus of this exhibit with more than 40 California artists, including Enrique Chagoya and Rene Castro. The exhibit kicked off the month of Cuba-related activities at the Mission Cultural Center when it opened last Tuesday. Activities continue this week with an artists reception and music by Conjunto Cespedes Thurs/26 at 8 pm, and next week with the video, *Havana Biennial 1989*, plus a discussion, Aug. 2nd at 8 pm. The exhibit is open through Aug. 7th, Tues.-Fri., 1-6 pm, Sat., 11 am-4 pm. Mission Cultural Center, 2868 Mission, SF. Free. 821-1155.

'GOING PLACES' Apparently, this once-censored film (fortunately or unfortunately) helped Gerard Depardieu and Bertrand Blier get where they were going — it's the first of their collaborative pieces, a film with big names of French cinema, Miou Miou and Isabelle Huppert, plus others, and jazz by Stephane Grappelli. Plays through Wed/25 at 7 and 9:15 pm, with matinees Sat.-Sun. at 2 and 4:30 pm, Roxie Cinema, 3117 16th St., SF. $5. 863-1087.

RUTH BROWN If the Sandra Bernhard flick's got you salivating for the real rhythm'n'blues thing, this Ruth Brown show should satisfy the thirst. She's a blues singer from way back, muffled arm-waving motions and all, one of the earlier artists of Atlantic Records — a label once referred to as the "House that Ruth Built." With a comeback in John Water's *Hairspray*, the "Mambo Baby" singer's back on the blues beat. Tonight and Sat. at 9 and 11 pm, Sun. at 8 and 10 pm, Kimball's, 300 Grove, SF. $18-$20. 861-5555 or 762-BASS.

'LIGHT FROM A NEW TORCH' This seed dance, a performance that grows as it travels, picks up Jill Togawa and Dance Brigade dancer Sarah Crowell in SF. They're en route to the Vancouver for the Gay Games III & Cultural Festival with their anti-isolation performance piece. Plays tonight and Sat/21 at 8 pm, SF Dance Theater, 60 Brady, SF. $8-$10. 558-9355 or 626-2808.

MARIJO AND LAPD These two performance pieces aren't your typical "bag lady sketches." This week's piece in the "mini festival"' Is Marijo's examination of AIDS' effect on African American and Third World Communities; next week's performance is *LAPD Inspects America*, where homeless people play themselves. LAPD, the set of street-smart former and present skid row drifters, has worked with groups from Philadelphia and Washington D.C. to Los Angeles. Juxtaposed with Marijo's perspective on the African American AIDS crisis, the two works give performance-art patrons much-needed alternative perspectives on poverty. Marijo tonight and Sat/21 at 8 pm, LAPD Fri/27 and Sat/28 at 8 pm, New Performance Gallery, 3153 17th St., SF. $10. 863-9834.

'GRACE UNDER PRESSURE' The two steely breasted wannabe actresses return for a second engagement — will the breasts survive this second show of "boob rebellion"? Grace Walcott and Merry Ross are two women battling the system from inside their own bodies in the light-hearted comedy/drama. Motor Dude Zydeco joins the festivities tonight with an after-show performance. Opens Fri/20, and plays Fri.-Sat. at 9 pm, through Aug. 11th. Chi Chi Club, 440 Broadway, SF. $10-$12. 392-6213.

100% CONCENTRATED DANCE These four days of dance with the wide range of choreographers and dancers in the city scene continues with Harupin-Ha Butoh tonight, Osseus Labyrinth Sat/21 and Tracy Rhoades Sun/22. Nightly at 8 pm, The Lab, 1805 Divisadero, SF. $5-$8; festival passes $15-$20. 346-4063.

21 SATURDAY

MAESTRO DAY The "Maestro," as he's called by his loyal followers in Albany, is a curious cowboy "one-man show" in his rhinestone suit playing his daughter's electric keyboard. This year's theme is "Cadillac Drivin' to Reno," with a video of the '40s and '50s cowboys packing into Caddies for a trip over the border, plus 100 ceramic pieces made by the Maestro himself, stretched out to symbolize the trip. If you stay for the "Blue Cowboy Show," you hear the Maestro perform some of his favorite tunes. 7 pm, Albany Little Theater, 603 Key Route, Albany. Free. 524-3289.

STORYTELLING FESTIVAL If you want to learn tale-spinning like the Maestro, the U.C. Berkeley Extension offers a three-day course in storytelling styles, beginning today with a presentation by Gay Ducey, childrens librarian for the Oakland Public Library. (Other classes are Aug. 4th and Aug. 11th). 9:30 am-3:30 pm, U.C. Berkeley Extension Center, 55 Laguna, SF. $145. 642-4111.

ELECTRONIC MUSIC Scott Gresham-Lancaster's homemade instruments are no "toys." The Mills College music alum' designs his own hardware and software instruments, and performs tonight with Rova Saxophone Quartet founding member Jon Raskin. 8 pm, New Langton Arts, 1246 Folsom, SF. $4-$6. 626-5416.

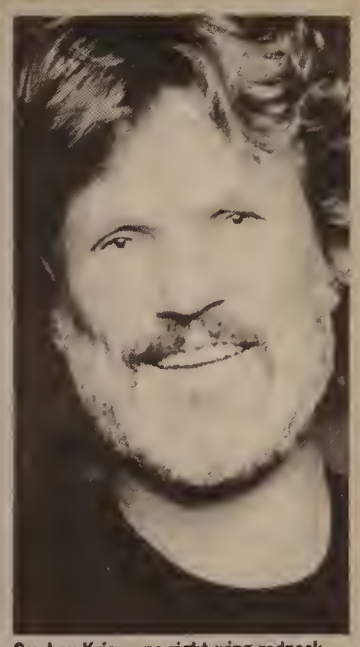
'HIMALA' This film of a visionary's rise and fall and rise again in a Tagalog village looks at how the "business of miracles" brings profit, and manufactures its own beliefs in spite of reality. It's the fourth film in the Asian Art Museum's womens' series, a program of works ranging from *Spices* to Trin T. Minh-ha's *Surname Viet, Given Name Nam*. 1 pm, Asian Art Museum, Golden Gate Park, SF. $2-$4. 668-6404.

SOWETO BENEFIT South African dancers and poets bring the spirit of revolution to Komotion tonight in a benefit for LAMLA, a multiracial organization raising money for a cultural center in South Africa. With music by Ogie Yocha, members of the Looters and Snakewalk plus Josef Brinckmann and DJs Serge and Jonathon E., you can contribute to the cause with more than a cheer for Mandela. 8:30 pm, Klub Komotion, 2779 16th St., SF. $5-$10. Tickets at the door.

'FUNNY PEOPLE/FUNNY POEMS' They're claiming those beatnik poets of SF's better days were the first to start the "open mike" tradition that spawned the growth of comedy. As a result, they've invited comedians, in-

PHOTO BY LEN COOK

Adding to a 100% Concentrated flame, Osseus Labyrinth heats up the dance series: See Fri/20.



Cowboy Kris — no right wing redneck.

echo CHAMBER

By Kurt Wolff

THIS WHOLE ecstasy-soaked Manchester music scene has got to be the biggest hype since the Republicans started calling themselves environmentalists. Do you find yourself dreaming about swirling to a la-dee-da bass beat under the lights of Manchester's Hacienda Club? Do you find yourself nervously checking to see if other people are back to wearing flared jeans yet? Let's hope not. As for the music (which came first, the scene or the bands?), of all the bands, **Happy Mondays** is the king of Manchester's big hill with its psychedelic dance-hall guitar funk; hear the band for yourself at the I Beam this Saturday, July 21st. Manchester's groovy Guy Called Gerald is the opening act. And don't be caught with your peg-legs on and your hair in a bun (or, god forbid, with a skinhead).

A musical style that didn't get so much pre-concert hype is rai, the pop music out of Algeria that's currently the rage in Paris and beginning to catch on here (try the club 1015 Folsom on Sunday nights). **Chaba Fadela and Cheb Sahraoui** are two of the country's top stars, and you really felt how big they were from the reception the local Algerian contingent gave them at their Slim's show last Tuesday, July 10th. I had no idea that Algerian rai music was such a big deal until I saw the huge crowd mobbed outside the doors, listening as best they could. Inside, the room pulsed; by the end of the night, if you weren't on your feet and you weren't physically disabled, you must have been emotionally numb. I've never heard or felt such depth from synthesizers before — two double banks of keyboards, one played by Sahraoui — but, like a friend of mine said afterwards, if you closed your eyes and just listened, the beat took control of the frightening image of all those high-tech monstrosities. It's the vocals that really rule, though, quavering from note to note, floating up and

continued next page

echo CHAMBER

continued from previous page

down the scale, infecting the rhythmic pop-rock base with a musical heritage that goes centuries into the past. It's amazing how well the whole thing blends, and how the band's image is totally deceiving (even Fadela herself looked remarkably suburban). Check out their recent Mango release (under Fadela's name), or the compilation I've heard about but not yet seen, *Rai Rebels*.

Worthy of note, too, was the rapport between band and crowd: Members of the Algerian contingent — easily discernible because of the large flag they waved about all night — kept jumping one by one onto the stage to dance. The stage was already packed, but the band didn't mind — in fact, they seemed rather tickled. The dancers had their fun, but they stayed clear of the musicians' space and quickly exited the stage at song's end. I was nervous at first that, once one of them jumped on, the whole lot would join in, but my fears came to naught as the night's mood only got more festive. And not a bouncer in sight. Take note, Bill Graham.

Ever seen Sam Peckinpah's *Pat Garrett and Billy the Kid*? **Kris Kristofferson** plays Billy, and what a man he makes. Since then he's developed the looks of a redneck roustabout, but I hear he's actually an active supporter of good leftist causes. Don't let his truck-driver movie roles or his lead in the red-baiting TV miniseries *Amerika* fool you. He's also quite a country & western big name, his scruffy voice etching some nice songs on early-'70s records like *The Silver-Tongued Devil* and *Jesus Was a Capricorn*. A member, too, of the all-star country quartet The Highwaymen (with Cash, Jennings and Nelson), who'll be out our way come September, he's right now doing a little tour of his own. He plays Slim's on Tues/24 (621-3330), and the Luther Burbank Center in Santa Rosa on Fri/27 (707-546-3600).

Field Trip's new record, *Headgear*, surprised me with a nice roots element amidst the strong rock composing that I hadn't heard before — dare I say there's a country lilt on a few of the songs? The band plays a free I Beam show on Wed/25, along with 3-D Picnic and the **(ex) Cat Heads**, who are off to university in the fall — this is this pleasantly jangly band's last gig together (their new record, *Our 'Frisko*, is worth seeking out).

Food Not Bombs is the beneficiary of a Thurs/19 gig at Chel's Sixth Street Rendezvous, with the Medicine Men, Horton Heard, Torso and Six Deep hitting the stage at 9 pm. Aerosmith fans looking for some young punk blood take note: The Bay Area's **Short Dogs Grow** reunites Fri/20 at the I Beam for a free show with Spot 1019 and Papa Wheelie. Back at Chel's on Sat/21, Baby Faze Records hold its first **"Everybody's Famous"** showcase (based on its cassette compilation series), with Into Decline, The Secret Team and Jess Grant.

Can you feel it? That hand on your collar? It's the call of the wild. Don't let it go. ■

Flailing arms and mythical music — Fela returns to SF Tues/24.

cluding Dexter Madison, Benjamin Stuart and others to join poets Whitman McGowan, Bert Glick, Budada Jack and others in a benefit for the National Poetry Association's annual National Poetry Week Festival at Fort Mason. 7:30 pm, Fort Mason Center, Building A, Buchanan at Marina, SF. $7.50. 776-6602.

STUDIOTECH '90 This gathering of music technology masters gives all kinds of information, from studio design, hearing and ear protection, career opportunities and job placement plus current trends in record production. More than 28 manufacturers present their music wares. 10 am-7 pm, Golden Gateway Holiday Inn, Van Ness and Pine, SF. $10. 441-0662.

HEADLANDS BACCHANALIA With killer rock by candlelight and costumes of the Roman empire, the Cacophony Society brings Bacchus to the abandoned bunkers of the Marin Headlands. Join them at sunset and bring your camping gear for an overnight experience. Battery Alexander, west of Golden Gate Bridge, Marin County. $2.50-$5. 864-3767.

DOROTHY HEALEY She's lived through the worst of times in her more than 40 years as a Communist. The now Vice-Chair of the Democratic Socialists of America discusses her book, *Dorothy Healey Remembers*, a narrative of the life of this strike leader, radio commentator, political revolutionary and mother (and recently, L.A. Weekly covergirl). 8 pm, Black Oak Books, 1491 Shattuck, Berk. Free. 486-0698.

'A REALLY BIG SHOE' Diana Marre's comedy aspires to Lily Tomlin/Jane Wagner heights, though with what success I couldn't say at this point. The play purports to have a Southern flair and intelligent sensitivity to fashion, homophobia and racism, using excerpts from the life of Madame Vigee Lebrun (an ancestor to the playwright), a 17th- and 18th-century portrait painter, to complete the terrifying and humorous picture of her cultural and genetic makeup. 8 pm, Artemis Cafe, 1199 Valencia, SF. $6-$8. 821-0232.

HAPPY MONDAYS It's a happy Saturday for this madcap Manchester house band on tour with their dance music, a self-dubbed "echo-laden" sound. Catch this band that got accolades from The Fall's Mark Smith tonight with "surprise guests." 9 pm, I Beam, 1748 Haight, SF. $12. 668-6023.

BLACK REP CELEBRATION See Fri/20.

RUTH BROWN See Fri/20.

22 SUNDAY

'COMMONS ALE' BLOCK PARTY There's a little more behind this beer-tasting block party than initially meets the eye, with proceeds going toward the Potrero Hill Neighborhood Group's purchasing of the last open space in the area for a commons. You might want to find out what the fuss over this space is all about while tasting the newly brewed product of the Anchor Brewing Company, and listening to the sounds of Dixieland Jazz, Cake Walk and speakers. Noon-4 pm, 18th St., (between Arkansas and Texas), SF.

FESTIVAL OF THE HORSE With the number of concerts, rugby tournaments and comedy shows in the grassy knoll, you'd never guess the Golden Gate Park *polo field* ever had anything to do with horses. This weekend, jockeys and their horses take full stage in the space, with competitions, carriages, the "President Teddy Roosevelt Men's Polo" and "Queen Anne Ladies High Goal Polo Classic," plus a show of classic and antique cars. Of course, it couldn't be pure polo, that wouldn't be quite American enough. 10 am-4 pm, Golden Gate Polo Field, Golden Gate Park, SF. $5. 563-5650.

KOTOJA & ZULU SPEAR Local worldbeat favorites Kotoja and Zulu Spear bring their African-influenced sounds to Forest Meadows today for an afternoon of sun and rhythm. 1 pm, Forest Meadows Amphitheater, Dominican College, Grand and Arcacia, San Rafael. $5-$10. 457-0811.

DISABILITY IN FILM Two war films from the WWII era show the often dark (and unexposed) reality for veterans, with a range of disabled characters portrayed sometimes with compassion, sometimes with hope. John Huston's *Let There Be Light* (1945) follows the psychiatric treatment of trauma survivors, and William Wyler's *The Best Years of Our Lives* (1946) gives a cliched but classic version of "coming home," with women caring for their wounded loves. *Let There Be Light* at 7 pm, *The Best Years of Our Lives* at 8:15 pm, Pacific Film Archive, 2625 Durant, Berk. $4.50-$5.25. 642-1412.

BLACK REP CELEBRATION See Fri/20.

RUTH BROWN See Fri/20.

23 MONDAY

DETROIT ROCK CITY You can return to the days of your troubled, misled youth with this night of Kiss covers and Kiss look-alike contests that puts the I Beam's Thursdays (Club 1970) to shame. Try not to spill that glitter in your eyes. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. $3. 974-1585.

YOU AND THE NIGHT AND THE MUSIC If you want to put that makeup to legitimate high-fashion use, catch this cabaret night for the AIDS Emergency Fund. Ms. Samantha Samuels, maker of *Samantha Samuels...All Dressed Up*, "styles" the new tune, "Maybe If We Try," for the evening; Mr. Reece Holland, from the L.A. production of *The Phantom of the Opera*, makes an appearance and Val Diamond, Pamela Brooks, Tom Andersen, Danny Williams, The Jesters and others join in for this Venetian Room extravaganza. 7 pm, Venetian Room, Fairmont Hotel, California and Mason, SF. $30-$100. 821-6116.

'LETTER TO THE NEXT GENERATION' This letter's been written before, but the squelching of protests is always a timely subject. Jim Klein's visit to the Kent State campus looks at how the new generation of students responds to the Kent State massacre. 10 pm, KQED, Channel 9.

24 TUESDAY

FELA The crazed king of the Afrobeat sound brings his massive 34-piece ensemble band to the Warfield tonight for one of those smoke-inspired evenings of brassy-showy African music and dance. The legendary status gives his performances a mythic edge, and with the solid reggae sound of co-headliner Jimmy Cliff, this show's a spiritual opportunity. 8 pm, Warfield Theatre, 982 Market, SF. $19-$20. 762-BASS.

MAGAZINE FAIR This fair's no swapping shop for old *Life* collectors, but a chance for freelancers to meet local magazine editors on an individual basis. 6:45 pm, Fort Mason Conference Center, Building A, Buchanan at Marina, SF. $12. 441-2557.

'QUEEN CHRISTINA' We think of the striking and independent Greta Garbo as a queen of sorts; she fills this role with the grandeur befitting a 17th-century Swedish monarch leading her embattled country to peace. 9:10 pm, Castro Theatre, Market and Castro, SF. $6. 621-6120.

25 WEDNESDAY

'COVERT FORMS OF CENSORSHIP' Censorship's not as obvious as it seems — it's not only the erotic and outrageous that get censored in this country, but minorities who have little "voice" in the dominant language and system. Stephen Gong, general manager of the Pacific Film Archive, and Don Rothman, senior lecturer in writing at UC Santa Cruz, discuss the problems of plurality in representation, Gong concentrating on Asian American media development and Rothman focusing on the problems of young Hispanic writers. 7:30 pm, Headlands Center for the Arts, Building 944, Fort Barry, Golden Gate National Recreation Area, Marin County. $4. 331-2787.

PHOTO BY KEVIN CUMMINS

These Manchester house rockers just don't get bummed: See Happy Mondays Sat/21.

THE PRATT FAMILY SINGERS Maybe the days of the Partridge families and Brady Bunch's of this world have ended, but the Pratt family keeps that "family" groove going, with "Man Mountain" Dean Pratt and wife Marcia Pratt leading their offspring in music ranging from jazz to traditional folk. The "offspring's" reputations stand by themselves, with Greg, Jeff and Travis Pratt, plus The Good Ol' Persons Bethany Raine. 8 pm, Freight & Salvage, 1111 Addison, Berk. $6. 548-1761.

BLACK WOMEN OF BRAZIL This documentary looks at how these women cope with racism by using music and religion to validate themselves, followed by a 15-minute look at Brazil's solution to domestic violence and sexual assault. 7:30 pm, La Pena, 3105 Shattuck, Berk. Donation requested. 849-2568.

FIELD TRIP Sure, Melanie Clarin's contributed to both Field Trip's and The (ex) Catheads' albums, but she won't be appearing with them tonight. They're on their own, but the (ex) Cat Heads' humorous edge to their REM sound and Field Trip's ragged mixture of punk, funk and folk should stand up well enough alone. 10:30 pm, I Beam, 1748 Haight, SF. Free. 668-6023.

26 THURSDAY

POST-FUNNY TELEVISION Latke's life expanded beyond *Taxi*, and this program of Andy Kaufman's TV specials includes the variety show, *Andy's Fun House*, with his "Has-Been Corner" and sugary chat with Howdy Doody, plus excerpts from his many TV appearances. 8 pm, Pacific Film Archive, 2625 Durant, Berk. $4.50-$5.25. 642-1412.

'BUGS BUNNY TRIBUTE' Bugs is a well-aged rabbit at this point in his career, and this tribute follows the anarchist's life through his early stages (*Porky's Hare Hunt*, 1938) to his appearances in TV commercials and through the transition from black-and-white to black, white and gray with pink ears. 6:15, 8 and 9:45 pm, with additional shows Sat.-Sun. at noon, Roxie Cinema, 3117 16th St., SF. $5. 863-1087.

JEWISH FILM FESTIVAL The week-long festival opens in SF with *Uncle Moses*, a new print of this '30s romantic intrigue set in N.Y.'s Lower East Side where garment workers attempt to unionize. 7 pm, Castro Theatre, Market and Castro, SF. $10. 621-6120.

'SF SAFARI' This urban trip through the SPCA jungle lets children (aged 7 to 14) meet the creatures living there, including desert tortoises, owls, Australian bearded dragon lizards and boa constrictors, with a talk on how humans can contribute to their well-being. 3-4:30 pm: call 554-3060 for reservations.

GAY GAMES DANCING Check out the suburban dance scene at Just Rewards' multi-roomed patio dance club. It's a "Team Berkeley" benefit for athletes in the Gay Games. 8 pm, Just Rewards, 2520 Camino Diablo, Walnut Creek. $5. 256-1200.

CZECH PERFORMANCE ART Tomas Rulleo drops in from L.A.'s LACE to do his "action-oriented" performance piece and video. 8.30 pm, Artists Television Access, 992 Valencia, SF. $5. 824-3890.

'U.S. HANDS OFF CUBA' See Fri/20.

27 FRIDAY

ELVIS IMPERSONATORS The day of the dead is finally here, and Elvis dispels the ugly rumors floating through the mass media once and for all with multiple Sonoma County Fair appearances. The "Elvis impersonator" competition's led to this glorious day of Elvis-related contests, giveaways and tributes, featuring the star impersonators themselves doin' that "Jailhouse Rock" thing. Call (707) 545-4200 for tickets, directions and other information.

— *Susan Gerhard*

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listings, we must receive complete written information by noon on the Wednesday preceding publication. In order to consider your performance or event in Eight Days a Week, we must receive information at least two weeks before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to: **Calendar, SF Bay Guardian, 520 Hampshire St. 94110.**

Sultry Samantha's all dressed up at the Venetian Room Mon/23.

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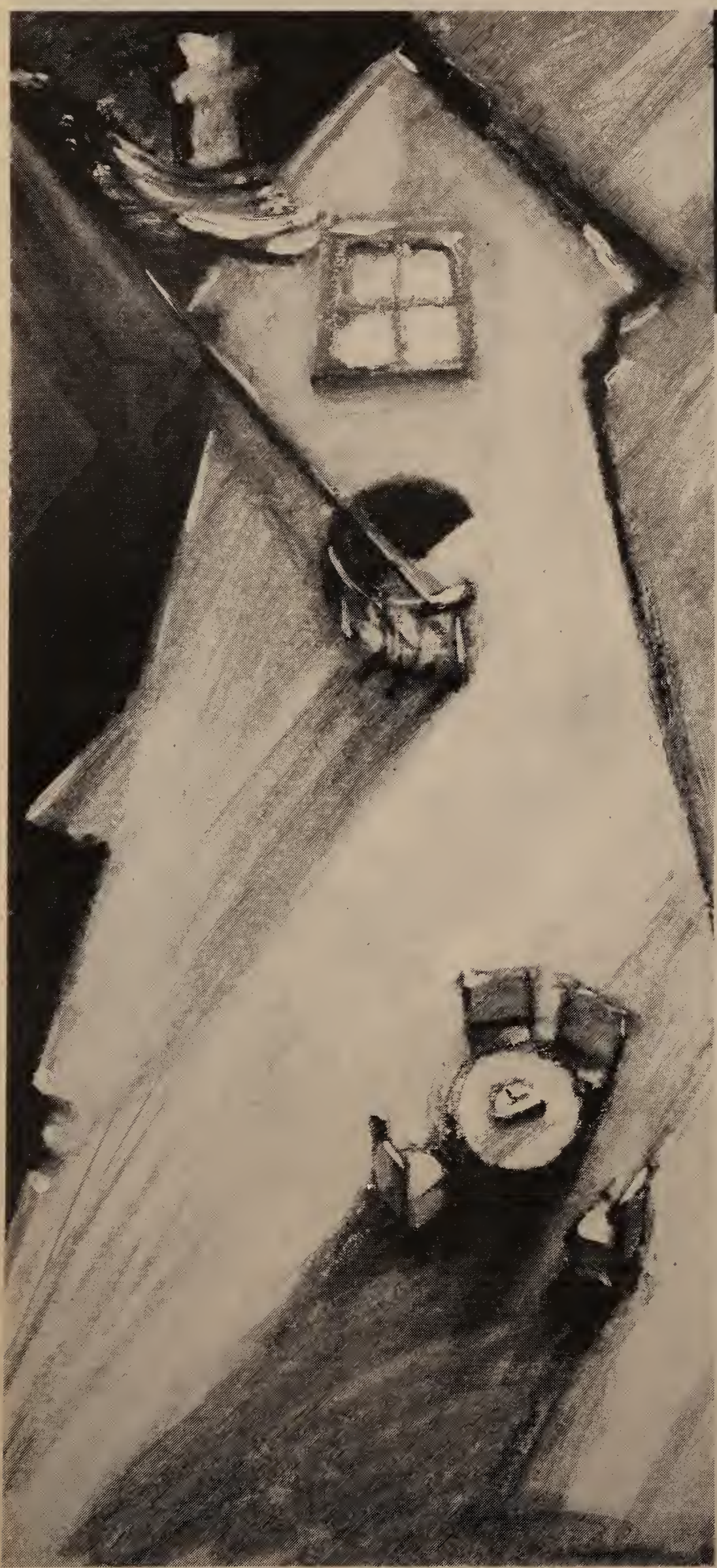

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CRITIC'S CHOICE/*Art*

Maestro Day XIII

Maestro Day is the much-anticipated annual exhibit where Albany artist The Maestro publicly displays his latest work. While The Maestro is first and foremost a painter, Maestro Day is also an entertainment extravaganza showcasing his songwriting, videomaking, clothing design and storytelling. Not at all egotistical, it's a fun night's entertainment that displays above all the beauty of community spirit and support. Last year's show featured an impressive painting series about his wife Alice, a bunch of "B"-movie collage parodies, free cookies baked by Alice, a video screening, a variety show that he emceed dressed in a cowboy outfit he made himself and, for the first time, the "Blue Cowboy 'Reno Style' Lounge Show," where The Maestro sat at an electric piano and sang his own country & western songs. This year's theme is "The Great Cadillac Drive to Reno." If only all "fine" art shows could drop their pretensions and leave you feeling this good.

— *Kurt Wolff*

■ Maestro Day XIII. Sat/21 at 7 pm, Albany Little Theater, 603 Key Route, Albany. Free.

Art

A complete listing of local gallery and museum openings.

■ **'Accrochage'** Works shown in the gallery from the past five years. Through Sept 30. Call for hours. Michael Dunev Gallery, 77 Geary, SF. 398-7300.

■ **Richard-Eric Andre** Drawings, paintings and sculptures by the artist. July 15-21. Call for hours. Diego Rivera Gallery, SF Art Institute, 800 Chestnut, SF. 474-3570.

■ **'Artifacts of the New World'** Artists and artisans with a multicultural orientation. Through Aug. 18. Tues.-Sun., 11 am-6 pm; Thurs., 11 am-8 pm. Zocalo, 384 Hayes, SF. 626-7152.

■ **'Artisans'** The gallery presents the Pacific Bell 1989-1990 scholarship winners. Through Aug. 3. Tues.-Sat., 10 am-5 pm. 78 East Blithedale, Mill Valley. 388-2044.

■ **Artists' Guild of SF** Original paintings, etchings and sculptures. Sat/21-Sun/22, 9 am-5 pm. Union Square, Geary and Powell, SF. 389-8311.

■ **ATA Group Show** Paintings by Karine Baczynski, David D'Andrade and Tym Simpson. July 22-29. Call for hours. Artists' Television Access, 992 Valencia, SF. 824-3890.

■ **Art Lick** A group exhibit presenting the work of 14 women, including paintings, photography, furniture and mixed media. Through Aug. 12. Wed.-Sat., noon-7 pm; Sun., noon-6 pm. Art Lick Gallery, 4147 19th St., SF. 621-5131.

■ **Gary Barker** Metal sculpture. Through August 11. Tues.-Sat., 11 am-5 pm. Triangle Gallery, 445 Bush (near Grant), SF. 392-1686.

■ **Bay Area Sculptural Furniture** Works from five Bay Area sculptors, designers and furniture makers. July 20-Sept. 1. Tues.-Sat., 11 am-4 pm. CCAC Downtown Oakland Gallery, 485 Ninth St., Oakl. 653-8118.

■ **'The Bridge to Modernism'** Paintings from early Impressionism to 20th-century Modernism. Through Aug. 31. Tues.-Sat., 10 am-5 pm. Harcourts Contemporary, 535 Powell, SF. 421-3428.

■ **Bill Bruckner** Watercolor paintings of landscapes, floral works and the human figure. Through Aug. 17. Mon.-Fri., 9 am-5 pm. World Institute on Disability, 510 16th St., suite 100, Oakl. 763-4100.

■ **Lorden Bunch and Barry Russakis** Paintings. Through Aug. 3. Tues.-Sat., 10:30 am-5:30 pm. Stephen Wirtz Gallery, 49 Geary, third floor, SF. 433-6879.

■ **Celebrate Summer '90** Paintings of 18 artists. Through Sept. 8. Mon.-Fri., 10 am-5 pm; Sat., 10 am-4 pm. The John Pence Gallery, 750 Post, SF. 441-1138.

■ **Mireya Cirici** "Personal Environments," recent paintings. Through July 21. Sidewalk viewing, all hours. Convention Plaza Building, 201 Third St., SF. 648-7592.

■ **'Classic Geo'** Victor Vasarely, Yaacov Agam and Yvaral show their geometric optical artworks. Through Aug. 8. Mon.-Tues., 11 am-8 pm; Wed.-Sat., 10 am-9 pm; Sun., 10 am-6 pm. Circle Gallery, 900 North Point, SF. 776-2370.

■ **Contemporary Mexican Textiles and Los Colores** Mexican historical textiles. Through Sept. 23. Wed.-Sun., noon-5 pm. The Mexican Museum, Building D, Fort Mason, Buchanan and Marina, SF. 441-0404.

■ **Alonzo Davis and Violet Fields** Paintings. Through September 14. Daily, 9 am-9 pm. Bremen Gallery, 1200 E. 12th St., Oakl. 533-5573.

■ **Jim Dine** Prints from the collection. Through Sept. 4. Mon.-Fri., 8 am-7 pm. A.P. Gianini Gallery, 555 California, SF. 622-1265.

■ **Fine Arts Faculty Show** Faculty artworks including classical sculpture, charcoal drawings and airbrush paintings. Through Aug. 24. Mon.-Fri., 9 am-5 pm. Fine Arts Gallery, 625 Sutter, SF. 765-4228.

■ **'For a Fragile Planet'** A National Invitational Exhibition featuring art projects concerned with the environmental crisis. Opens July 22. Fri.-Mon., 11 am-5 pm. Gallery Route One, Point Reyes Station, Point Reyes. 663-1347. 845-4700.

■ **Morris Graves** "Works from Five Decades," contemporary prints from the permanent collection. Through August 31. Tues.-Sun., 11 am-4 pm. De Saisset Museum, Santa Clara University, Santa Clara. 408-554-4528.

■ **Group Show** A group show of contemporary Japanese and Japanese American artists. Through Aug. 25. Mon.-Sat. 9:30 am-6 pm. Gallery Sho, 315 Sutter, SF. 291-9637.

■ **'Homage to the Bulletin Board'** Installation by Kathryn Werhane. Through Sept. 2. Tues.-Thurs., 10 am-4:30 pm; Sat.-Sun., noon-4:30 pm. The Richmond Art Center, Civic Center Plaza, Richmond. 620-6772.

■ **Robert Howard and Karen Barbour** Large sculpture, recent oil paintings and drawings. Through August 4. Wed.-Sat., noon-6 pm. Show 'N' Tell, 2509 Bryant, SF. 648-1661.

■ **'The Human Condition'** Work by Alexandra Feit, James Gleeson and Mel Tatsabaugh. Through Aug. 17. Gallery Sanchez, Noe Valley Ministry Presbyterian Church, 1021 Sanchez, SF. 282-3448.

■ **The Inaugural 30 Rose Gallery Exhibition** Photography of Muffy Kibbey, paintings of Bill Bury and sculpture of Shane Naudi. Through August 11. Tues.-Sun., 1 pm-2 am. 30 Rose, SF. 252-5311.

■ **Charles Klein** A show of black-and-white photographs. Through July 31. Wed-Fri., 11 am-4 pm; Sat.-Sun., 1-4 pm. Collectors Gallery, Oakland Museum, 1000 Oak, Oakl. 834-2296.

■ **'It's All Relative'** Native American artworks by members of the Abeyta, Tsinhnahjinnie and Velarde families. Through Sept. 8. Tues.-Sat., 10 am-5:30 pm. American Indian Contemporary Arts, 685 Market, suite 250, SF. 495-7600.

■ **Eastman Johnson** Works by the artist, including "The Cranberry Harvest." Through Sept. 16. Wed.-Sun., 10 am-5 pm. M.H. de Young Memorial Museum, Golden Gate Park, SF. 863-3330.

■ **Chere Lai Mah** An installation by the artist. Threugh Aug. 4. Wed.-Sat., 1-5 pm. Meridian Gallery, 545 Sutter, SF. 398-7229.

■ **Pamela Lanza** Selected mixed-media works. Through August 12. Wed.-Fri., 5-9 pm; Sat. 10 am-9 pm; Sun., 10 am-2 pm. Mace, 1319 Pine, SF. 931-9670.

■ **Po Shun Leong** "Landscapes" by the wood craftsman. Through Aug. 28. Mon.-Fri., 9 am-5 pm. SF Mart's Pacific Rim Design, 1355 Market, SF. 552-2311.

continued next page

CIRCUIT NETWORK PRESENTS

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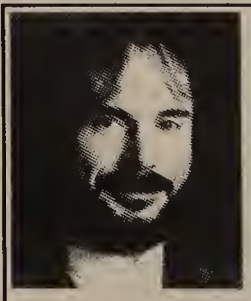

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BILL GRAHAM PRESENTS

BASS TICKETS

continued from previous page

■ **'Look Out For World Culture'** An exhibition of fine art, furniture and body artifacts. Through Aug. 30. Mon.-Fri., 11 am-6 pm. Zocalo, 384 Hayes, SF. 626-7152.

■ **Opera Display** Photos and production elements from the SF Opera. Through July 26. Daily, 10 am-9 pm. Stonestown Galleria, SF. 564-8848.

■ **Rachel Paxton, Tony Greene and Phyllis Shafer** Works on paper by the artists. Through Aug. 4. Tues.-Fri., 10 am-5:30 pm; Sat., 10:30 am-5 pm. Mincher/Wilcox Gallery, 228 Grant, SF. 433-4660.

■ **Iris Polos** Paintings and drawings by the artist entitled "The Heart of the Homeless and Other Pieces." Through Aug. 22. Mon., Tues. and Sat., noon-6 pm; Wed., 10 am-2 pm. Nelson Morales Gallery, 1005 Market, SF. 255-1432.

■ **Leifur Thor** Works on paper. Through August 11. Mon.-Sat., 9 am-5 pm. Architects and Heroes, 207 Powell, fourth floor, SF. 391-8833.

■ **Susan E. Randall and Emily Dubois** Two artists' interpretations of the weaving process in art. Through Aug. 24. Mon.-Fri., 10 am-1 pm and 2-5pm. Applied Arts Gallery, 688 Sutter, SF. 765-4228.

■ **Bada Shanren** "Master of the Lotus Garden: The Life and Art of Bada Shanren." July 20-Aug. 22. Wed.-Sun., 10 am-5 pm. Asian Art Museum, Golden Gate Park, SF. 751-2500.

■ **Ernest Trova** "The Return of the Falling Man." Through Aug. 17. Mon.-Sat., 9:30 am-5 pm. Emeric-Goodman Galleries, 1109-1121 Geary, SF. 986-3030.

■ **'U.S. Hands off Cuba' Show'** A collection of Cuban artworks. Through Aug. 7. Tues.-Fri., 1-6 pm. Galeria/Museo at the Mission Cultural Center, 2868 Mission, SF, 821-1155.

■ **'Women: Auspicious and Divine'** An exhibit of more than 30 figurative works from Southeast Asian and Indian artists. Through Dec. 30. Wed.-Sun., 10 am-5 pm. Asian Art Museum, Golden Gate Park, SF. 668-8921.

Cabaret

A complete guide to ceberet performers eppeering et locel clubs end theaters.

■ **Beach Blanket Babylon** *Beach Blanket Babylon*, the very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

■ **Dolph Rempp Restaurant and Cabaret** The Dolph Rempp's cabaret presents variety pianist Vince Massaro, Sat. and Thurs. and Wed.; Dan Jones performs on piano and electric keyboards, Fri. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Rempp Restaurant and Cabaret, Pier 42, SF. 777-5771.

■ **JJ's Piano Bar** Nightly, vocalists with piano accompaniment. Call for showtimes. 2225 Fillmore, SF. 563-2219.

■ **Party of One** This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. 861-6895.

■ **Plush Room Cabaret** Fri/20-Sat/21: Eliana Estevao performs with her band. Shows at 9 pm. Plush Room, York Hotel, 940 Sutter, SF. 885-6800.

■ **Showbus** A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SOMA and the garment district. Call for information and reservations. 775-SHOW.

■ **Venetian Room** Mon/23: "You And The Night And The Music," an evening of cabaret with Samantha Samuels, Jim Baroni, Val Diamond, Pamela Brooks and Reece Holland to benefit The AIDS Emergency Fund. Show at 8 pm. Venetian Room, Fairmont Hotel, California and Mason, SF 821-6116.

Comedy

A complete guide to comedy performers eppeering et locel clubs end theeters.

■ **Cafe Fanari** Sun/22: Borderline Comedy Improv. Show at 8 pm. 2773 24th St., SF. 824-9603.

■ **Cobb's Comedy Club** Fri/20-Sun/22: Jimmy Brogan with Mike Meehan and emcee Rob Jacobsen. Mon/23: "All-Pro Comedy Showcase." Tues/24-Thurs/26: Robert Schimmel with Mike Bailey and Mitch Mullany. Shows at 9 pm, with additional shows Sat. at 7 and 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

■ **Concord Pavilion** Fri/20: "The Sweet Corn Show" featuring Garrison Keillor and Chet Atkins. Show at 8 pm. 2000 Kirker Pass Rd., Concord. 782-BASS or 876-8742.

■ **El Rio** Wed/25: Marga Gomez with Danny Williams and Laura Milligan. Thurs/26: Karen Ripley with female impersonator Sister Woman and belly dancer Amina. Showe at 9 pm. 3158 Mission, SF. 282-3325.

■ **First Inning Lounge** Thurs/28: A comedy ehowcase with Dennis Campagna and Friende. Show at 9 pm. 4026 24th St., SF. 826-1914.

■ **509 Cultural Center** Tues/24: Open mike night. Show at 8 pm. 509 Ellis, SF. 346-1308.

■ **Fort Mason Center** Sat/21: "Funny People/Funny Poeme," a one-night benefit for the National Poetry Week Festival. Show at 7:30 pm. Conference Hall, Building A, Buchanan at Marina, SF. 776-6602.

■ **Fourth Street Tavern** Sun/22: Comedy night. Show at 9:30 pm. 711 Fourth St., San Rafael. 454-4044.

■ **Holy City Zoo** Fri/20-Sat/21: Dexter Madison with Rey Booker and Jim Nenopoulos. Sun/22: Lank & Earl host an open mike night. Mon/23: Cathy Lewis hosts an open mike night. Tues/24: Chucke Fun hosts an open mike night. Wed/25: A "Comedy Clubhouse" with Kevin Kataoka. Shows at 9 pm, with additional shows Sat.-Sun. at 11 pm. 408 Clement, SF. 386-4242.

■ **Improv** Fri/20-Sun/22: Rick Corso with Alex Reid and emcee Karen Anderson. Mon/23: The National Theatre of the Deranged "Best of SF Comedy Showcase." Tues/24-Thurs/26: Dana Gould with Henriette Mantel and emcee Karen Anderson. Shows are Wed.-Fri. and Sun. at 9 pm and Sat. at 8 pm, with additional shows Fri. at 11 pm and Sat. at 10 pm and 11:45 pm. 401 Mason, SF. 441-7787.

■ **Luciano's Cafe** Sun/22: Benjamin Grelle and Friends. Show at 9 pm. 348 Columbus, SF. 397-0435.

■ **Marina Music Hall** Sat/21-Sun/22: Sue Walden and Co. presents "Flash Family." Shows Sat. at 8:30 pm, Sun. at 7:30 pm, Fort Mason Center, Building D, Buchanan at Marina, SF. 885-5678.

■ **Mason Street Theater** Sat/21: "F.I.S.H.," comedy sketches. Show at midnight. 340 Mason, SF. 221-9809.

■ **Morty's** Tues/24: Elisa DeCarlo hosts "Comedy Night." Show at 9 pm. 1024 Kearny, SF. 986-MORT.

■ **New George's** Tues/24: Tom Kenny with Alex Reid. Show at 9:30 pm. 842 Fourth, San Rafael. 457-1515.

■ **Old Molloy's** Sat/21: Jim Giovanni with Mike Moto and Barbara Shaw. Show at 9 pm. 1655 Old Mission, Colma. 755-9545.

■ **Paul's Saloon** Thurs/26: "Women Who Laugh Too Much (and the Men Who Crack Them Up)." Show at 8 pm. 3251 Scott, SF. 922-2456.

■ **The Planet** Fri/20-Sat/21: Clark Taylor with Kathy Sorbo. Thurs/26: Mike "Boats" Johnson with Ron Lynch. Shows at 9 pm. 1770 S. Amphlett, San Mateo. 572-8400.

■ **The Punchline** Fri/20-Sat/21: Kelly Montelth and Johnny Steel with King Collins. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11:30 pm. 444 Battery, SF. 397-7573.

■ **Sweetriver Saloon** Sat/21: Martha Jane, Jimmy Still and Max with emcee Chris Hobbs. Show at 10 pm. 1328 Stoneridge Mall, Pleasanton. 463-0209.

Dance

A complete listing of dence performers et locel studios end performence spaces.

■ **Belly Dancing** Belly dancing and Turkish folk dancing every Sat. at 9 pm. Cafe Marmara, 1730 Shattuck, North Berk. 644-1985.

■ **Dimensions Dance Theater** The group performs with Chanticleer in a "Rock-a My Soul" concert. Sun/22 and Sun/29 at 8 pm, Calvary Presbyterian Church, Jackson and Fillmore, SF. 552-3656.

■ **Elbows Akimbo** The performance group dances the world premiere of *Carne Vale (Farewell to the Flesh)*. Fri/20-Sat/21 and Thurs/26 at 8 pm, Sun/22 at 2 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

■ **'Light From a New Torch'** With an evolving "seed dance," this modern dance tour comes to SF as part of "Celebration '90: Gay Games III & Cultural Festival." Fri/20-Sat/21 at 8 pm, SF Dance Theater, 60 Brady, SF. 558-9355.

■ **Los Flamencos De La Bodega** The original flamenco group from North Beach's Old Spaghetti Factory performs every Fri. and Sat. at 8:30 and 10 pm. Las Maria's Restaurant, 3033 24th St., SF. 282-7428.

■ **100% Concentrated Dance** The annual dance festival features works by members of Elbows Akimbo, Koichi Tamano Harupin Ha Butoh Dance Theatre and others. Fri/20-Sun/22 at 8 pm, The Lab, 1805 Divisadero, SF. 346-4063.

■ **Open Stage** A showcase of dancers. Fri/20-Sat/21 at 8 pm, Centerspace Studio Theatre, 2840 Mariposa (in Project Artaud), SF. 861-5059.

■ **Rosa Montoya Bailes Flamencos** The company performs. Fri/20-Sat/21 at 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

■ **Tance Danz** This Dance Action production presents eleven dancers and various artists. Fri/20-Sat/21 at 8 pm, McKenna Theatre, SF State University Campus, 1600 Holloway at 19th Ave., SF. 988-5959

Movies

First Runs

A selective listing of first-run movies end complete listings of repertory-house films in the central Bay Area. Since progrems ere subject to lest-minute revisions, cell theaters to verify times end titles. Capsule reviews by Zene Jones, unless otherwise noted.

■ **The Adventures of Ford Fairlane** Hardcore Diceheads may enjoy Andrew Dice Clay's first starring movie, which presents him as both a schmuck and a nice guy acting like a schmuck. It could have been worse, but it could also have been funnier, and it couldn't have been more misogynistic. There's no reason for anyone with any intelligence or sensitivity to see it. (Steve Warren) *San Francisco:* **Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:15, 8:30 and 10:45 with matinees Sat.-Sun. at 11:30 am, 1:45 and 4. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 1, 3:15, 5:30, 7:45 and 10. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 5, 7 and 9 with matinees Sat.-Sun. at 1 and 3 and an additional show Fri. at 11. **UA** (2274 Shattuck, Berk. 843-1487): call for times. **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **Animation Celebration II** *East Bay:* **Northside** (1828 Euclid, Berk. 841-6000): Sat.-Sun. at 11:15.

■ **Another 48 HRS.** Forget about plot just regard this as an action! action! movie in which Nick Nolte and Eddie Murphy take on mysterious drug kingpin "Iceman" and his goons. At least Murphy's momentarily back to minimum profanity and the appealing character that won him instant stardom in the original. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Balboa** (38th Ave. and Balboa. 221-8184): daily at 11:15, 2:20, 5:30 and 8:40. **Cannery** (2801 Leavenworth at Beach. 441-5560): call for times. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:30, 3:40, 5:50, 8 and 10:20. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 12:45, 2:55, 5:05, 7:20 and 9:30.

■ **Arachnophobia** Fifties' monster movies are funnier and scarier than ever, as director Frank Marshall weaves a fabulous fun fright from a tale of Venezuelan killer spiders invading a small California town. (Steve Warren) *San Francisco:* **Royal** (1529 Polk at California. 474-0353): daily at 12:45, 3:10, 5:30, and 10. **Empire** (85 West Portal at Vicente. 661-2539): daily at 12:30, 2:50, 5:10, 7:30 and 9:50. *East Bay:* **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 12:30, 3, 5:30, 8 and 10:20. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Back to the Future, Part III** It's more like Back To The Past, as time machine inventor Christopher Lloyd settles in the *very* Wild West of 1885 and falls for Mary Steenburgen in this action-packed finale that B.T.T.F. fans will love, and in which all Michael J. Fox does is merely to change history. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Balboa** (38th Ave. and Balboa. 221-8184): daily at 1, 4:35 and 8:20. *East Bay:* **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 10:30. **Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **The Belly of an Architect** Lovely-to-look-at but marred by pretentious dialogue movie in which Brian Dennehy's miscast as an American architect trying to put on an exhibition honoring an obscure French architect in Rome, but is done in by the dialogue. *San Francisco:* **Vogue** (Sacramento and Presidio. 221-8183): call for times.

■ **Betsy's Wedding** As style-less as he is guileless, writer/director/star Alan Alda, the leader of the bland, continues to decline as a filmmaker with a flat comedy that has so many plots going that the title wedding is forgotten for about half an hour at one point. (Steve Warren) *San Francisco:* **Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5. **Oaks** (1875 Solano, Berk. 526-1836): daily at 4:10 and 8:10.

■ **The Big Bang** James Toback's movie has no script, no story and no actors, just 19 highly diverse characters including an astronomer, a nun and a gangster, answering questions about the cosmos, God, orgasm, identity, love, madness, family, crime and death in ways that are thoughtful, funny and revealing, and make this a very sharp snap, crackle and pop if not a big bang. *San Francisco:* **Lumiere** (1572 California at Polk. 885-3200): daily at 1:30, 3:30, 5:30, 7:30 and 9:30.

■ **The Big Picture** Spot-on spoof of Hollywood's attitude toward top-award-winning film school student Kevin Bacon, in which Martin Short's marvelous as a riotously effete agent, cameos and fantasies abound and Kevin really brings home the bacon. *San Francisco:* **Parkside** (19th Ave. and Taraval. 661-1940): call for times.

■ **Bird on a Wire** The movie's as meaningless as the title as the minimal plot has state witness Mel Gibson running into long-time-no-see girlfriend Goldie Hawn as the baddies are closing in, and the rest's a mix of just about every sort of violence imaginable. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. *East Bay:* **Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): call for times.

■ **Blind Fury** *San Francisco:* **Balboa** (38th Ave. and Balboa. 221-8184): daily at 12:50, 4, 7:10 and 10:20.

■ **Cinema Paradiso** Loving, set-in-a-Sicilian-village look at people who love movies, specifically impish little Salvatore Cascio, who learns to differentiate between reel and real life from compassionate projectionist Philippe Noiret in a movie that will long linger in your mind. *San Francisco:* **Bridge** (3010 Geary at Blake. 751-3212): call for times. *East Bay:* **UA** (2274 Shattuck, Berk. 843-1487): call for times. **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **The Cook, The Thief, His Wife and Her Lover** Unrated Grand Guignol of a movie in which we're spared no side of Thief Michael Gambon's ghoulish nature as he avenges himself on Wife Helen Mirren for her infidelity with bookish Diner Alan Howard that's food for thought, but the kind that'll make you throw up. *San Francisco:* **Lumiere** (1572 California at Polk. 885-3200): daily at 3 and 9:30.

■ **Days of Thunder** Good work by Tom Cruise as a young man with the drive to become a champion on the NASCAR circuit and great work by Robert Duvall as his (tor)mentor turn this stock movie about stock car racing into a surefire pleaser for undiscriminating summer audiences; even I liked it more than I wanted to. (Steve Warren) *San Francisco:* **Alhambra** (Polk and Green. 775-2137): daily at 12:45, 3:10, 5:30, 8 and 10:30. **Empire** (85 West Portal at Vicente. 661-2539): daily at 12:45, 3:05, 5:25, 7:45 and 10:05. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:50, 3:20, 5:35, 7:50 and 10:15. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): call for times. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): call for times.

■ **Dick Tracy** It's brilliant style all the way, if not too much else, but that's enough to give Warren Beatty's movie a delightful comic-book look that makes the gangsters' inches-deep makeup just right (and Al Pacino a star), as nightclub floozie Madonna tries to pry Tracy away from Glenne Headly's Tess Truehart, and style wins out all the way. *San Francisco:* **Regency I** (1320 Van Ness at Sutter. 885-6773): daily at noon, 2:30, 5, 7:45 and 10:30. *East Bay:* **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:30, 4:15, 7 and 9:40.

■ **Die Hard 2: Die Harder** Bruce Willis takes the "dull" out of Dulles in this *Airport '90*, which jokes about its resemblance to its predecessor, but doesn't mess with a successful formula. It's silly, stupid, obvious and ridiculous, but it starts in high gear and never lets up. (Steve Warren) *San Francisco:* **Coronet** (3575 Geary at Arguello. 752-4400): daily at 11:30 am, 2:10, 4:45, 7:30 and 10:20. **Stonestown** (19th Ave. and Winston. 221-8182): daily at 11:30 am, 2:10, 4:45, 7:30 and 10:20. *East Bay:* **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:15, 4, 7:15 and 10. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 11:45 am, 2:10, 4:30, 7:15 and 9:50.

■ **Enemies: A Love Story** If Paul Mazursky's farce from the Isaac Bashevis Singer novel weren't so serious it might be called *I Wed Three Wives*. That's the situation Holocaust survivor Ron Silver finds himself in in New York in 1949, when varying commitments to Anjelica Huston, Lena Olin and Margaret Sophie Stein make him a trigamist. The interesting moral dilemma and a strong sense of time and place make this a winner. (Steve Warren) *San Francisco:* **Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:30, 2:45 and 5.

■ **Frankenhooker** Frank (*Basket Case* 1 and 2) Henenlotter's purple-and-black comedy gives new meaning to the term "ensemble piece." Some will find it offensive, some romantic; if you're the type to consider going to a midnight movie in the first place, you'll probably find it hilarious. (Steve Warren) *San Francisco:* **Roxie Cinema** (3117 16th St. 863-1087): Sat. at midnight. *East Bay:* **UC Theatre** (2036 Shattuck, Berk. 843-6267): Fri. at midnight.

■ **Ghost** The happy ending brigade worked overtime on this innocuous, old-fashioned comedy that shouldn't disappoint Bill Cosby's fans. He plays a neglectful but loving and creative father who tries to take care of his children after he dies in an accident. (Steve Warren) *San Francisco:* **Regency II** (1268 Sutter at Van Ness. 776-8054): daily at noon, 2:40, 5:10, 7:50 and 10:40. **Balboa** (38th Ave. and Balboa. 221-8184): daily at 11:30 am, 3:05, 6:45 and 10:20. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 11:45, 2:20, 4:55, 7:30 and 10:10. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): call for times. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Ghost Dad** *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:35, 3:30, 5:25, 7:20 and 9:15. **UA** (2274 Shattuck, Berk. 843-1487): call for times. **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **Gremlins 2: The New Batch** The best of the summer sequels so far is heavier on light humor (especially in-jokes for movie buffs) and lighter on heavy sentiment than the original, as Gizmo's new offspring invade the domain of developer/cable king John Glover. (Steve Warren) *San Francisco:* **Metro** (Union and Webster. 931-1685): call for times. *East Bay:* **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 6:50 and 9. **Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Hanussen** Klaus Maria Brandauer is mesmerizing as a hypnotist co-opted by the Nazis in the best film of Istvan Szabo's trilogy that began with *Mephisto* and *Colonel Redl*. (Steve Warren) *East Bay:* **Northside** (1828 Euclid, Berk. 841-6000): daily at 6:45 and 9:15 with matinees Sat.-Sun. at 1:45 and 4:15.

■ **Henry V** Kenneth Branagh's version's so different from Laurence Olivier's that comparisons are difficult, but it's brilliantly acted by a superb British cast, its darkness lightened by a hilarious scene between two women and should be judged entirely on its own merits. *San Francisco:* **Opera Plaza** (Van Ness and Golden Gate. 771-0102): call for times.

■ **How to Make Love to a Negro Without Getting Tired** The title's the best thing about this sporadically amusing tale of two black buddies sharing a room equipped with hot and hotter running white women. Blacks may relate, but whites should either be shocked or bored as pretentious dialogue turns it into "My Dinner with Amos and Andy." (Steve Warren) *San Francisco:* **Lumiere** (1572 California at Polk. 885-3200): daily at 1:15, 3:15, 5:15, 7:30 and 9:30. *East Bay:* **ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7:10 and 9:20 with matinees Sat.-Sun. at 1, 3:05 and 5:05.

■ **Jetsons: The Movie** Hanna-Barbera retro animation and plotting in a futuristic setting, safe to send the kids to, lets a "spin doctor" reconcile capitalism and

continued page 174

CRITIC'S CHOICE/*Dance*

Rosa Montoya Bailes Flamencos

Rosa Montoya needs no introduction. She has kept the fires of flamenco burning ever since her diminutive figure stepped onto local stages more than 15 years ago. She is a passionate and mature performer who has inspired a whole generation of dances, and has kept her own company going with talent, determination and stubbornness. Barely five feet tall, she still dominates her partners with a flick of a shawl and the click of a heel. Performing with the company are guest artist Nemesio Paredes, guitarists Guillermo Rios and Charles Ferguson and singer Charo Monge.

— *Rita Felciano*

■ Rosa Montoya Bailes Flamencos. Fri/20-Sat/21 at 8 pm, Herbst Theatre, Van Ness and McAllister, SF. $12-$25. 552-3656.

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ecology in a way even young viewers won't believe. It's *The Simpsons* for Republicans. (Steve Warren) *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. *East Bay:* **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 5:15 with matinees Sat.-Sun. at 1:45 and 3:30. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:05, 2, 3:55, 5:45, 7:35 and 9:25. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **The Jungle Book** Not one of my favorites, but a minor classic among Disney animated features, this Kipling adaptation should leave kids Mowgleeful with its jazzy score and funny animals, including the Phil Harris-voiced Baloo the bear. (Steve Warren) *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Empire** (85 West Portal at Vicente. 661-2539): daily at 11:40, 1:30, 3:20, 5:10 and 7. *East Bay:* **Orinda** (4 Orinda Theater Square, Orinda. 254-9060): daily at 6 and 7:40, with matinees Sat.-Sun. at 1, 2:40 and 4:20. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 12:15, 2, 3:45, 5:35, 7;20 and 9. **Oaks** (1875 Solano, Berk. 526-1836): call for times.

■ **Labyrinth of Passion** *East Bay:* **Northside** (1828 Euclid, Berk. 841-6000): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

■ **Last Exit to Brooklyn** Very Teutonic-flavored view of a 1952 working-class Brooklyn waterfront neighborhood in which prostitute Jennifer Jason Leigh and sexually unsure Stephen Lang suffer appalling fates in the nightmarish version of the American Dream. *San Francisco:* **Lumiere** (1572 California at Polk. 885-3200): daily at 1, 5:15 and 9:30.

■ **Longtime Companion** Very well scripted and acted story of the affect of AIDS on a small group of friends and acquaintances from its announcement in a 1981 N.Y. Times article to the present day that expertly weaves together emotion and information in an all-encompassing, moving, learning experience. *San Francisco:* **Cinema 21** (2141 Chestnut at Steiner. 921-6720): call for times. *East Bay:* **Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Monsieur Hire** Darkly disturbing, fascinating film in which funereal-looking voyeur Michel Blanc watches neighbor Sandrine Bonnaire from his darkened apartment, and what happens when she realizes what's going on, that has an added fillip of murder, and in which Blanc's never less than mesmerizing. *San Francisco:* **Clay** (2261 Fillmore at Clay. 346-1123): daily at 2, 4, 6, 8 and 10. *East Bay:* **Albany** (1115 Solano, Albany. 524-5656): call for times.

■ **Mountains of the Moon** Sometimes the savage natives, animals and impressive scenery are more interesting than the characters given the actors, as explorer Patrick Bergin and Iain Glen search for the source of the Nile in 1854 East Africa in a film that sets up fascinating scenes but never quite follows through with them. *San Francisco:* **Parkside** (19th Ave. and Taraval. 661-1940): call for times.

CRITIC'S CHOICE/*Movies*

Sera Posible El Sur

Mercedes Sosa sells out concerts in the Bay Area and Europe as easily as in her native Argentina. This documentary, produced for German television in 1985, is at once a beautifully photographed travelogue of Argentina and a Sosa concert film. An earth-mother type, her face seems to incorporate all the races that make up the Argentine people, as her songs evoke their hopes and suffering. She spent three years (1979-82) in exile during the last dictatorship, and the title song, "Will The South Be Possible?," reflects her uncertain hope for the country's future. Director Stefan Paul follows Sosa from the Northeast through Buenos Aires and her hometown of Tucuman to the remote villages of Tierra del Fuego, photographing her moving among the people and singing in natural settings as well as concert halls. Sosa is the voice of the old and new Argentinas, but a reference to young soccer players as the country's future seems especially timely in light of their World Cup victories.

— **Steve Warren**

■ Sera Posible El Sur. Fri/20-Thurs/28 at 7:30 and 9 pm, with Sat. and Sun. matinees at 2, 3:30 and 5 pm. York Theater, 2789 24th St., SF. $5. 282-0318.

■ **My Left Foot** Extraordinary in every way, this is the true life story of Irish Catholic Christy Brown, born with cerebral palsy that gave him control only over his left foot, who rose above it to become famous as an artist and memoirist, made even more memorable by Daniel Day-Lewis's virtuoso performance. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times.

■ **Navy Seals** *San Francisco:* **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): daily at 1, 3, 5, 7 and 9. **Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 12:30, 3, 5:30, 8 and 10:30. **Galaxy** (1285 Sutter at Van Ness. 474-8700): call for times. *East Bay:* **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 12:10, 2:30, 4:50, 7:10 and 9:40. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 12:20, 2:35, 4:50, 7:05 and 9:20.

■ **Pathfinder** A teenaged hero saves the day in Nils Raup's Oscar-nominated Lapp adventure that's too exotic for most American teens, who relate more to turtles who share their patois than people of another place and time who only share their feelings. Too violent for kids but recommended for anyone else, especially if you liked *The Navigator.* (Steve Warren) *San Francisco:* **Four Star** (2200 Clement at 23rd Ave. 752-2650): daily at 2, 4, 6, 8 and 10. *East Bay:* **ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15.

■ **Pretty Woman** Corporate mogul Richard Gere wants the services of $100-an-hour hooker Julia Roberts for one week, and how it all works out makes for a highly entertaining come-uppance of look-downers-on among other little gems in which Gere's very good and Roberts a dramatic delight. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Northpoint** (Powell at Bay. 989-6060): daily at 2, 4:30, 7:15 and 9:45. *East Bay:* **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:30, 2:55, 5:15, 7:40 and 10:05. **Orinda** (4 Orinda Theater Square, Orinda. 254-9060): daily at 9:15. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Quick Change** *San Francisco:* **Presidio** (Chestnut near Scott. 922-1318): daily at 1:30, 3:30, 5:30, 7:30 and 9:30. **Stonestown** (19th Ave. and Winston. 221-8182): daily at 12:45, 3:10, 5:30, 8 and 10:15. *East Bay:* **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): daily at 1, 3, 5, 7 and 9. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 5:20, 7:05 and 8:50 with matinees Sat.-Sun. at 1:20 and 3:05 and an additional show Fri. at 11. **UA** (2274 Shattuck, Berk. 843-1487): call for times. **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **Tie Me Up, Tie Me Down** Take 23-year-old mental institution patient Antonio Banderas, now declared sane, his search for porn movie queen Victoria Abril to be his bride and her adamant refusal so that he has to tie her up in order to tie her down, and you have a very lively, delightfully acted movie that'll string you along in a way you're bound to find entertaining. *San Francisco:* **Kabuki 8** (Post at Fillmore. 931-9800): call for times. *East Bay:* **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times.

■ **Total Recall** Well, that's the last thing you'll wish for where this incredibly violent movie's concerned, as somewhere-in-the-future Arnold Schwarzenegger has Mars nightmares and takes a mind-bending two-week *memory* of a visit there, and almost loses his mind in the process. Not that you'd notice. *San Francisco:* **Galaxy** (1285 Sutter at Van Ness. 474-8700): call for times. **Empire** (85 West Portal at Vicente. 661-2539): daily at 8:40 and 10:50. *East Bay:* **Emery Bay** (6330 Christie, Emeryville. 420-0107): call for times. **UA** (2274 Shattuck, Berk. 843-1487): call for times. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:15, 2:35, 4:50, 7:15 and 9:35.

■ **Whooping Cough** Set against the 1956 anti-communist uprising and the resulting Soviet invasion, the film focuses on a single Hungarian family, and tries to infuse the situation with comedy and tragedy, but the characters aren't well developed enough to be succesful or to make us care. *San Francisco:* **Opera Plaza** (Van Ness and Golden Gate. 771-0102): call for times.

■ **Without You I'm Nothing** Even with us, nightclub performer Sandra Bernhard doesn't get very far. Despite her very obvious talents, her relentless ego refuses to let her see how she's misusing them, and she never seems to stop to consider who her audiences are. *San Francisco:* **Gateway** (Jackson at Battery. 421-3353): call for times. *East Bay:* **Fine Arts** (Shattuck at Haste, Berk. 848-2038): call for times.

Repertory Theaters

■ **Artists Television Access** Fri/20: An evening of East German Experimental Film entitled **Film und Foto Man Ray** at 9. 992 Valencia, SF. 824-3890.

■ **Asian Art Museum** Sat/21: **Himala** at 1. Trustees' Auditorium, Golden Gate Park, SF. 751-2500.

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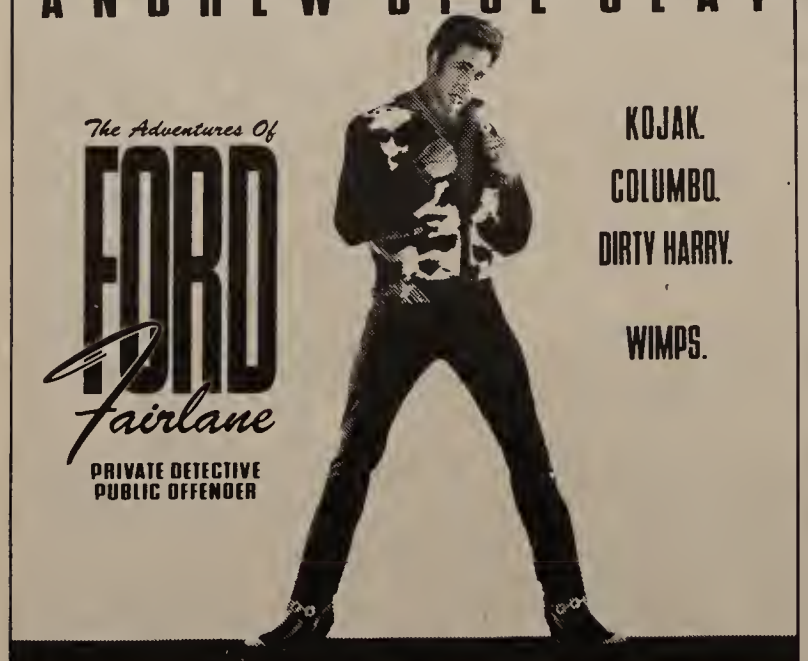

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■ **Castro** Fri/20: **Mystery Train** at 8; **Stranger Than Paradise** at 6:10 and 10:10. Sat/21: **Camille Claudel** at 3 and 7:45; **The Story of Adele H** at 1, 5:45 and 10:30. Sun/22: **Gone With the Wind** at 1:30 and 7. Mon/23: **Heathers** at 9; **Carrie** at 7. Tues/24: **Flesh and the Devil** at 7; **Queen Christina** at 9:10. Wed/25: **Satyricon** at 4 and 9:20; **Juliet of the Spirits** at 1:10 and 6:30. Thurs/26: The Tenth Annual Jewish Film Festival opening night benefit featuring **Uncle Moses** at 7 and a reception at 9. Castro at Market, SF. 621-6120.

■ **Cinematheque** Closed for the summer. 558-8129.

■ **Exploratorium** Sat/21-Sun/22: **The Dreamer That Remains: A Portrait of Harry Partch** and **Percussion Sounds** at 1 and 3. McBean Theatre, Exploratorium, Lyon at Bay, SF. 561-0315.

■ **Fruitvale Playhouse** Fri/20: **Gulliver's Travels** at 10 am; **The Witch from Beneath the Sea** at 1. Mon/23-Thurs/26: **Cartoon Festival II** at 10 am; **The Love Bug** at 1. 3205 Farnam, Oakl. 436-4903.

■ **Japan Information Center** Wed/25: **Kitaro, Synthesizer Musician** and **Mass Communication & The Japanese People** at noon. 50 Fremont, suite 2200, SF. 777-3533.

■ **Pacific Film Archive** Fri/20: John Cassevetes' **Husbands** at 7; **Minnie and Moskowitz** at 9. Sat/21 "Films for Big and Little People" presents the **Dinosaur Film Festival** at 3:30; **Minnie and Moskowitz** at 7; **Husbands** at 9. Sun/22: **Let There Be Light** at 7; **The Best Years of Our Lives** at 8:15. Tues/24: The films of **Konrad Steiner** featuring the artist in person at 7:30. Wed/25: **Moulin Rouge** at 7; **King's Row** at 9:20. Thurs/26: **Andy's Fun House** and selected shorts at 8. 2625 Durant, Berk. 642-1412.

■ **Roxie Cinema** Fri/20-Wed/25: **Going Places** at 7 and 9:15 with matinees Sat.-Sun. at 2, 4:30 and 7. Sat/21-Sun/22: **The World Within: C.G. Jung in His Own Words** and **Remembering Jung: Laurens Van Der Post Discusses Jung** at noon; **Frankenhooker** Sat. at midnight. Thurs/26: **Bugs Bunny Tribute** featuring rarely seen early cartoon classics at 6:15, 8 and 9:45. 3117 16th St., SF 863-1087.

■ **Sonoma Film Institute** Fri/20-Sat/21: **Duel** at 7; **The Sugarland Express** at 8:25. Darwin Theater, Sonoma State University, Rohnert Park. 644-2606.

■ **UCSF** Fri/20: The Children's Film Festival presents **Sleeping Beauty** at 10:30 am, 1:30 and 6:30. (Cole Hall, 476-6761.) Tues/24: The Film Series for Women presents **With a Vengeance: The Fight for Reproductive Freedom** at noon. (Toland Hall, 476-0400.) UCSF, 513 Parnassus, SF.

■ **UC Theatre** Fri/20: **La Puta** at 7:15; **Warriors of the Wind** at 5:15 and 9:40; **Frankenhooker** at midnight. Sat/21: **Mountains of the Moon** at 2 and 7; **The Man Who Would Be King** at 4:30 and 9:30; **The Rocky Horror Picture Show** at midnight. Sun/22: **Rebecca** at 2:30 and 7; **Spellbound** at 4:45 and 9:15. Mon/23: **John Huston: The Man, The Movie, The Maverick** at 7:20; **The Treasure of the Sierra Madre** at 5 and 9:35. Tues/24: **Grand Hotel** at 7:15; **Ninotchka** at 5 and 9. Wed/25: **Popol Vuh** at 7 and 9:30; **Sacred Games** at 5:45 and 8:15. Thurs/26: **Hiroshima Mon Amour** at 7:20; **Woman in the Dunes** at 5 and 9. 2036 University at Shattuck, Berk. 843-6267.

■ **York Theatre** Fri/20-Thurs/26: **Sera Posible El Sur: A Trip Through Argentina with Mercedes Sosa** at 7:30 and 9, with matinees Sat.-Sun. at 2, 3:30 and 5. 2789 24th St., between Bryant and Potrero, SF. 282-0316.

Music

Dance Clubs

A complete guide to Bay Area dance clubs. See rock, jazz, folk/country and classical listings for live music.

■ **Amelia's** Thurs.-Sat., disco and modern. No cover charge Thurs. 647 Valencia, SF. 552-7788.

■ **Atlas** Fri., pop music for gay men. 715 Harrison (at Third St.), SF. 978-9448.

■ **Avenue Ballroom** Fri., West Coast swing; Sat., East Coast jitterbug. Fri.-Sat., 8 pm-midnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing. 603 Taraval at 16th Ave., SF. 681-2882.

■ **Baxter's** Daily, top 40 and variety. No cover Sun.-Wed. 601 Larkspur Landing Circle, Larkspur. 461-7022.

■ **Big Heart City** Fri.-Sat., dance mix until 4 am. 836 Mission, (between Fourth and Fifth Sts.), SF. 957-1825.

■ **Bopper's** Mon.-Tues. and Thurs.-Sat., vintage rock; Wed., '70s disco music, dancing until 2 am. 650 Howard (between Second and Third St.), SF. 896-1950.

■ **California Dream Cafe** Fri.-Sat., rap and funk. 2041 Center, Berk. 843-9343.

■ **Camelot** Mon.-Sat., top 40, no cover. 3231 Fillmore, SF. 567-4004.

■ **Caribee Dance Center** Wed., reggae; Thurs., salsa and caribee; Fri., "Lovers' Rock"; Sat., "Spirit of Carnaval"; Sun., Brazilian Night. 1408 Webster, Oakl. 835-4006.

■ **Cats** Daily, top 40. Women free on Fri. 48 Peter Yorke, SF. 771-3332.

■ **Cesar's Latin Palace** Fri.-Sun., Latin. Fri.-Sat., dancing until 5 am; Sun., tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6611.

■ **Club Bella Napoli** Wed.-Sun., urban top 40 and rap; Sun., 6-10 pm: "Memorex Live by Liarri." 2330 Telegraph, Oakl. 893-5552.

■ **Club Metropolis** Thurs., "The Joint": old school/Latin/hip-hop/rub-a-dub jams; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-5001.

■ **Club Mirage** Fri.-Sat., top 40. 2 Kansas, SF. 431-9046.

■ **Colossus** Sat., '70s and house music, open until 6 am. 1015 Folsom, SF. 431-BOYS

■ **Covered Wagon Saloon** Mon., dance music; Tues., glam, punk, rasta and funk; Wed., hip-hop and funk; Thurs., "Love Shack" high-tech psychedelic; Fri., "Family Function: Loose Grooves of the '70s"; Sat., "Summer Slam Saturdays." 917 Folsom, SF. 974-5906.

■ **Croll's Bar & Grill** Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

■ **Crystal Pistol** Thurs.-Sun., dance mix. 842 Valencia, SF. 695-7887.

■ **DNA Lounge** Mon., soul and rap. Tues., rock. Wed., house and rap. Thurs., modern rock. Fri.-Sun., dance mix. Dancing until 4 am every night. 375 11th St., SF. 626-1409.

■ **DV8** Wed.-Sat., progressive dance music. Thurs., students free with ID. Fri.-Sat., open until 4 am. 540 Howard, SF. 777-1419.

■ **Ear** Wed., varied dance music. 842 Valencia, SF. 695-7887.

■ **El Alhambra** Sun., dance music from around the world until 2 am. 1015 Folsom, SF. 626-2899.

■ **El Rio** Fri., modern. No cover. 3158 Mission, SF. 282-3325.

■ **Endup** Thurs.-Sun., dance mix. 401 Sixth St., SF. 495-9550.

■ **Firehouse 7** Sun. reggae; Mon., roots reggae; Tues., hip house and acid house; Wed., reggae; Thurs., modern mix; Fri., "Rhythm Zone"; Sat., "Smokin' House." No cover charge. 3160 16th St., SF. 621-1617.

■ **Full Moon Saloon** Mon.-Tues., dance mix. 1725 Haight, SF. 668-6190.

■ **Houlihans** Nightly modern rock and pop plus videos. No cover, Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

■ **Holy Cow** Tues.-Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF. 621-6087.

■ **I-Beam** Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

■ **Kesha's Inn** Mon.-Wed., "Club Options": dance mix. No cover. 2618 San Pablo, Berk. 486-9157.

■ **Kennel Club** Thurs. and Sat., "The Box": gay funk and soul; Fri., "Club Q", dancing for women; Sun., reggae and worldbeat. 628 Divisadero, SF. 931-1914.

■ **La Terraza** Mon.-Fri., Mariachis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

■ **Le Montmartre** Fri.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

■ **Manyatta** Fri.-Sun., world beat and reggae. 10B Hegenberger, Oakl. 568-9282.

■ **The New Martini Ranch** Fri., "Double Club" with world sounds and free Lambada lessons in one room plus disco and go-go dancers in another. 1015 Folsom, SF. 626-2899.

■ **Nightbreak** Tues., "Guts and Bolts"; Wed., "Female Trouble": lesbian dance night; Fri., "All the Funk That's Fit to Pump"; Sun., funk and hip-hop. 1821 Haight, SF. 221-9008.

■ **1970 (the club)** Thurs., music from the disco decade. i Beam, 1748 Haight, SF. 668-6023.

■ **Oasis** Wed., "Billboard Top 100"; Thurs., Modern Rock with Mark Hemliton; Fri., hip-hop, house and modern; Sat., "New Dawn of Music"; Sun., request night, classic rock to modern. 11th St. and Folsom, SF. 621-8119.

■ **Oz** Nightly, top 40. No cover before 9 pm. Westin St. Francis, 335 Powell, SF. 397-7000.

■ **Palladium** Fri., funk and soul; Sat., beat, urban funk, rap and scratch; Sun., modern rock with videos; Wed., live rap; Thurs., modern. Wed.-Sun., until 6 am. 1031 Kearny, SF. 434-1308.

■ **Ramona's** Fri., Sat. and Mon., dance mix. Thurs., reggae. 370 Embarcadero West, Oakl. 891-2531.

■ **Rawhide** Nightly, country and western.

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"THE WORD AMERICA'S BEEN WAITING FOR!"

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– Jack Garner, GANNETT NEWS SERVICE
– Susan Granger, AMERICAN MOVIE CLASSICS
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– Michael Medved, SNEAK PREVIEWS
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A limited supply of "PROBLEM CHILD" screening passes will be available at TOWER RECORDS | VIDEO (Bay and Columbus), Saturday, July 21st.

Limit one pass per person. Tickets available on a first-come, first-serve basis. No purchase necessary.

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10TH ANNIVERSARY

Jewish Film Festival

Date/Time	Title
THURSDAY JULY 26	*Opening Night Benefit*
7:00 pm Film Screening	UNCLE MOSES
After-Film Reception	
SATURDAY • JULY 28	
6:30 pm	POLONAISE
8:30 pm	GREENFIELDS
11:00 pm	GOLDSTEIN
SUNDAY • JULY 29	
1:00 pm	$1.00 CHILDREN'S MATINEE
2:30 pm	JEWISH LUCK
4:30 pm	AT THE CROSSROADS
7:00 pm	MEMORIES OF A RIVER
MONDAY • JULY 30	
5:30 pm	JEWS UNDER THE RED STAR
7:00 pm	SEEKERS OF HAPPINESS
9:00 pm	COMMISSAR
TUESDAY • JULY 31	
2:00 pm FREE	THE PLOT AGAINST HARRY
5:30 pm	CHARLOTTE
7:30 pm	BERLIN JERUSALEM
9:30 pm	BOOK OF DAYS
WEDNESDAY • AUGUST 1	
2:00 pm FREE	IMAGE BEFORE MY EYES
5:30 pm	JEWISH CEMETERY
8:00 pm	SUNSET
10:00 pm	WELCOME IN VIENNA
THURSDAY • AUGUST 2	
2:00 pm FREE	ANOU BANOU: THE DAUGHTERS OF UTOPIA
5:30 pm	SHOOT AND CRY
7:45 pm	HALF THE KINGDOM
9:30 pm	CURRENT EVENTS

CASTRO THEATRE
JULY 26 THRU AUGUST 2
SAN FRANCISCO

INFORMATION: 415/ 548-0556

U.C. THEATRE • AUGUST 4 THRU AUGUST 9 • BERKELEY

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No cover charge. 280 Seventh St., SF. 821-1197.

■ **Rockin' Robin's** Fri.-Sat., oldies; Tues., "Motown Night"; Thurs., video sing-along. No cover charge, Tues.-Thurs. 1840 Haight, SF. 221-1960.

■ **Rockin' Robin's Downtown** Fri., '50s, '60s and '70s music. No cover charge. 133 Beale, SF. 543-1961.

■ **Silhouettes** Mon.-Wed. and Fri.-Sat., '50s and '60s rock and roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

■ **The Stud** Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. 863-6623.

■ **Studebaker's** Mon.-Sat., '50s-'80s dance music until 2 am. 22 Fourth St., SF. 777-0880.

■ **Three Klicks Out** Tues.-Sun., soul. 555 E. Francisco, Suite 19, San Rafael. 454-3941.

■ **Touche** Sun., "Skirts": dance music for women; Thurs., "Club U.N."; Fri.-Sat., "Club Touche," modern and top 40, dancing until 3 am. 300 De Haro, SF. 861-8990.

■ **Townsend** Thurs., "Townhouse": house music; Fri.-Sat., "How You Like It," house and modern mix, dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

■ **Trauma** Fri., alternative dance music. 842 Valencia near 20th St., SF. 695-7887.

■ **The Underground Club** Mon., "Aggro-tech": industrial and techno; Thurs., "Mystery City"; Fri., "Industrial Revolution"; Sat., "Blitz," alternative rock; Sun., "Up, Down, and Under," all request night. Tues.-Thurs. until 3 am; Fri.-Sat. until 9 am. 201 Ninth St., SF. 552-3466.

■ **Uptown Nite Klub** Thurs.-Sat., reggae, soukous, soca, calypso and African. Dancing until 3 am. 1803 Webster, Oakl. 832-8282.

■ **Windsurf Bar and Grill** Mon.-Sat., disco. 235 University, Berk. 845-7656.

■ **Yancy's Saloon** Fri.-Sat., music from the '50s to the '90s. 734 Irving, SF. 665-6551.

■ **The X** Fri., modern, age 18 and over; Sat., modern, 21 and over. Fourth and Bryant, SF. 543-6246.

Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

20/*Friday*

■ **Earth First Benefit** Featuring music, poets, slides and information. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

■ **Gwen Avery** 8 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Hay Fever** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Ivo Papasov & his Wedding Orchestra** With the Noyz Boyz. 8 pm, Slavonic Cultural Center, 60 Onondaga near Alemany, SF. 584-8859.

■ **Sean Ogiseby** With D. Jango Reinstone. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Steve Seskin & Friends** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Willcamayu** With Garua. 8:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

21/*Saturday*

■ **Aymura** 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Sawyer Brown** 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

■ **California Cajun Orchestra** 8 pm, Jack London Club, 1300 East Eighth St., Oakl. 653-4213.

■ **City Celebration** Featuring Steve Seskin & Friends, Jason and Justin Reed, the Barbary Coast Cloggers and Professor Plum's Jazz. 1-3 pm, Golden Gate Park Music Concourse Bandshell, Golden Gate Park (near Eighth Ave. and JFK), SF. 474-3914.

■ **Dikosha** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Double Treble** 9 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

■ **Fog City Ramblers** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Kathy Kallick** With John Reischman, Ed Johnson and others. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Mild Colonial Boys** In a benefit for Pacific Youth Soccer Association. 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Samos** 9 pm, Sacred Grounds, Hayes and Cole, SF. 387-3859.

■ **Shakedown** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Tipsy House** With The Patricia Kennelly Dancers. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

22/*Sunday*

■ **The All Girl Boys** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **College of Marin Summer Band** 3 pm, Fine Arts Center lawn, Sir Francis Drake, Kentfield. 485-9600.

■ **Double L** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Rick Hatfield** 3 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

■ **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Jerry & Clair** 9:30 pm, Shannon Arms, 915 Taraval, SF. 665-1223.

■ **Mild Colonial Boys** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Miraloma Trio** 3 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Tarnation Boys** In a benefit for the International Exchange Program to bring Estonian psychotherapists to the Bay Area. 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

23/*Monday*

■ **Bluegrass Jam Night** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **John McCormick** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Traditional Irish Music Session** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

24/*Tuesday*

■ **Circle Arts** Open mike night. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Skip Henderson** 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Christopher Paul** With Peter Wysinski. 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Open Mike** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **'Set Dancing Music'** Featuring Dale Russ, Tom Creegan and Peter Healin. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

25/*Wednesday*

■ **Acoustic Cafe** Featuring Elain Buckholtz, Erika Luckette and Mary Ann Vorasky. 8 pm, La Bodega, 1337 Grant, SF. 433-0439.

■ **Carolyn Jayne** 9:30 pm, John Barleycorn, 1415 Larkin, SF. 771-1620.

■ **Gary Lapow** Noon, Lawrence Hall of Science, Centennial off Grizzly Peak, UC Berkeley, Berk. 642-5133.

■ **Lone Star** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Marco Mascenti** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **The Pratt Family Singers** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Dale Russ** With Tom Creegan and Peter Healin. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122. (Also Thurs/26.)

26/*Thursday*

■ **Akousticlub** An open mike showcase of acoustic acts. 9:30 pm, Rumors, Broadway and Kearny, SF. 398-2789.

■ **Jano Brindisi** 8 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Danny Carnahan** With Robin Petrie. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Dale Russ** See Wed/25.

■ **Sounds Like Fun** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

Jazz

A guide to live jazz at local clubs and theaters.

20/*Friday*

■ **The Andrea Haverback Trio** 9 pm, Lobby Tavern, 5612 College, Oakl. 547-9152.

■ **Andy Narell Group** 9 and 11 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Sat/21.)

■ **Perla Batalla** With Paul Cantelon. 7 pm, Nob Hill Restaurant, Mark Hopkins Intercontinental Hotel, California and Mason, SF. 392-3434.

■ **Bob Yance Sextet** 1:30 am, Pearl's, 256 Columbus, SF. 291-8255. (Also Sat/21.)

■ **Ruth Brown** 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/21 at 9 and 11 pm, and Sun/22 at 8 and 10 pm.)

■ **Jim Burke** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sat/21.)

■ **Tony Clark** 7 pm, Restaurant Metropole, 2271 Shattuck, Berk. 848-3080.

■ **DeSotos** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Don Neely's Royal Society** Fri.-Sat. and Tues.-Thurs., 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5000.

■ **Eliana Estevao** 8 pm, Plush Room, York Hotel, 940 Sutter, SF. 885-6800. (Also Sat/21.)

■ **Emma Jean & The Soul Spot** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **Fred Lamberson Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **The Gaylord Birch Quartet** 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **Jackie Hairston** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

■ **Joe Alvarez Trio** Fri.-Sat. at 9 pm and Tues.-Thurs. at 8 pm, Tonga Room, Fairmont Hotel, California and Mason, SF. 772-5000.

■ **Johnny Myers Trio** 8 pm, Sausalito Seven Seas, [illegible] Bridgeway, Sausalito. 392-1304. (Also Sat/21 and Sun/22.)

■ **Hyler Jones** Fri.-Sat. and Wed.-Thurs. at 8:30 pm, Chanen's Lounge, Fishermans Wharf, 2500 Mason, SF. 362-5500.

■ **Machete Ensemble** 8 pm, Angelico Hall, Dominican College, Grand and Arcacia, San Rafael. 457-4440.

■ **Valerie Litchfield** 9 pm, Blue Muse Restaurant, 409 Gough, SF. 626-7505.

■ **'A Little Night Music'** Featuring The Pete Escovedo Orchestra. 8 pm, Old Federal Reserve building, 400 Sansome, SF. (800)773-6318.

■ **Mark Little** Fri. and Wed., 7:30 pm, Paloma Oyster Bar & Restaurant, 1585 University, Berk. 486-0132.

■ **Peter Mintun** Fri.-Sat. at 8 pm and Wed.-Thurs. at 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

■ **Opafire** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Phil Woods Quintet** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/21.)

■ **Jimmy Scott** 9 and 10:30 pm, Koncepts Cultural Gallery, 480 Third St., Oakl. 763-0682.

■ **Shadowfax** 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

■ **Campbell Simpson** 4 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Styles** 9 pm, Brass Rail, 1901 Park, Alameda. 521-1474. (Also Sat/21.)

■ **Tres Sol** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

■ **Voz** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Paula West** With Ken Muir. Fri. and Thurs., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

■ **The Yancy Taylor Jazztet** 5 pm, Oakland Athletic Club, 1418 Webster, Oakl. 893-3412.

21/*Saturday*

■ **Andy Narell Group** See Fri/20.

■ **Eric Berman** Sat.-Sun., 7:30 pm, Paloma Oyster Bar & Restaurant, 1585 University, Berk. 486-0132.

■ **Celia Malheiros & Friends** 3 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Howard Barkan and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Dick Whittington Joe Askew Quartet** 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Essentials** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Eliana Estevao** See Fri/20.

■ **Scot Gresham-Lancaster** With John Raskin. 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

■ **Halle Maskel** With the 101 Band and Clique International. 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.

■ **John Handy** With Buddy Connor. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **Johnny Myers Trio** See Fri/20.

■ **The Larry Smith Trio** 9 pm, Lobby Tavern, 5612 College, Oakl. 547-9152.

■ **Ken Muir Trio** 7 and 11 pm, Nob Hill Restaurant, Mark Hopkins Hotel, California at Mason, SF. 392-3434.

■ **Winton Marsalis** With The Frank Morgan Quartet. 8 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

■ **Phil Woods Quintet** See Fri/20.

■ **Sapphron Obois** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Kirby Smith** 7 pm, Restaurant Metropole, 2271 Shattuck, Berk. 848-3080.

■ **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Faith Winthrop** With Gus Gustavson. 8 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

■ **The Yazz Band** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.

22/*Sunday*

■ **After the End of the World Coretet** 6 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Airius** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Al Molina & Friends** 4 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **Rich Bice** With The Full Faith & Credit Big Band. 3 pm, Bruno's, 2389 Mission, SF. 641-1144.

■ **Continental Drift** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Meredith d'Ambrosio** 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

■ **Drums on Fire** Led by Benny Barth. 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon Bay. 726-3839.

■ **Eliano Estavao** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **David Friesen** With Uwe Kropinski. 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.

■ **'Jazz Jam'** Featuring the Herb Gibson Quartet. 8 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.

■ **Joe Ellis & Friends** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Johnny Myers Trio** See Fri/20.

■ **Les Bailey Jazz Jam Session** 4-8 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **19 Broadway Swing Band & Friends** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Ray Fischer Sextet** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **The Sammy Simpson All Stars** 2 pm, Pacifica Community Center, 540 Crespi, Pacifica.

■ **Steel and Ivory** 12:30 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267.

■ **25 Main St. Dixieland Jazz Band** 4 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

■ **Voz Do Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Cecil Wells** 2-5 pm and 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Yancy Taylor Jazztet** 9 pm, 5th Amendment, 3255 Lakeshore, Oakl. 832-3242.

■ **Fredric Zimmerman** With Chris Amberger. 6 pm, Katana Japanese Restaurant, 2399 Shattuck, Berk. 843-6643.

23/*Monday*

■ **Airius and New Vocalists** With Center Piece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Barry Solomon and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Gus Gustavson** Mon.-Wed., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

■ **Gregory James** With Alex Popovics. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.

■ **Jazz Brazil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Tues/24.)

■ **Jazz Jam** Featuring Herb Gibson. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **Jimmy Price Trio** 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.

■ **Mike Lipskin** 5:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Tues/24 at 6:30 pm.)

■ **Kitty Margolis** In a "People in the Plaza" concert. Noon, 101 California, SF.

■ **Michael Smolens** 7:30 pm, Paloma Oyster Bar & Restaurant, 1585 University, Berk. 486-0132.

■ **Wesila Whitfield** With Michael Greensill. Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

24/*Tuesday*

■ **Peter Barclay** 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

■ **Stephen Bell** 7:30 pm, Paloma Oyster Bar & Restaurant, 1585 University, Berk. 486-0132.

■ **Benny Veriarde's Super Combo** 8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

■ **Cookie Wong Trio** Tues.-Thurs. at 8 pm, Terrace Lounge, Claremont Hotel, Oakl. 843-3000.

■ **Donna Spitzer & the Full Tilt Band** 8 pm, Bruno's, 2389 Mission, SF. 641-1144.

■ **Jazz Brazil** See Mon/23.

■ **Miya Masaoka and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Neal Harris Group** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Ray Obiedo** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **Irene Sazer** 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

■ **Michael Slaughter** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

■ **Vince Lateano Trio** 8 pm, Pearl's, 256 Columbus, SF. 291-8255. (Also Wed/25-Thurs/26.)

25/*Wednesday*

■ **Bruce Davidson** Polynesian. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Celia Malheiros & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Dick Fregulia** 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

■ **Horace Silver Quartet** 8 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Thurs/26-Sun/29.)

■ **John Heller Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Jon Crosse Quartet** 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

■ **'Joy of Jazz'** Wed. and Thurs., 11:45 pm, Alameda Marina Village, 1150 Marina Village, Alameda. 527-1386.

■ **Paul McCandless Group** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Norma Teagarden** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Dick Turner** 7:30 pm, Muddy Water Saloon, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Thurs/26.)

■ **Vince Lateano Trio** See Tues/24.

■ **Ed Wetteland** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

26/*Thursday*

■ **Airius** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Joe Askew** With the Vince Lateano Trio. 8 pm, Pearl's, 256 Columbus, SF. 291-8255.

■ **Jules Broussard** With Mem'fis. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

■ **Dean Burris** 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.

■ **Conjunto Cespedes** With El Salsa Express. 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.

■ **Element of Surprise** 9:30 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.

■ **Evidence** 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

■ **Dick Fregulia** With Ken Plourde. 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Mike Greensill** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

■ **Richard Kaplan** 7:30 pm, Paloma Oyster Bar & Restaurant, 1585 University, Berk. 486-0132.

■ **Dick Turner** See Wed/25.

■ **Wesila Whitfield** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Fri/27-Sat/28.)

■ **Vince Wallace** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

■ **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

Rock

A guide to this week's shows in rock, reggae, R&B, blues, international and other pop music, including performances at central Bay Area nightclubs.

20/*Friday*

■ **Elvin Bishop** With Chris Cobb. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Black Repertory Celebration** Featuring Bill Bell & the Bell Sisstem. 7 pm, Black Repertory Group, 3201 Adeline, Berk. 527-3123. (Events continue Sat/21 from 11 am-4 pm, and Sun/22 at 3 pm.)

■ **Brother Buzz** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Carlos Guitarlos Band** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Rudy Chalard** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **The Chris Cain Band** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Chris Cobb Band** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Civilians** Noon, Snow Park, 19th St. and Harrison, Oakl. 444-5588.

■ **The Coal Porters** With The Alley Boys. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Mark Cooper** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Crosscut** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/21.)

■ **Dave & the Rockers** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Depeche Mode** With Nitzer Ebb. 8 pm, Shoreline Amphitheatre, Mountain View. 762-BASS or 962-1000.

■ **Disgusteen** With Warlock Pinchers, Filth, Blatz and Demise. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

■ **E.C. Scott & Smoke** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063. (Also Sat/21.)

■ **The (ex) Catheads** 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Fast Freddie & the Night Owls** In a benefit for the *Savage In Limbo* production. 8:30 pm, The Backroom, 2565 Mission, SF. 387-7553.

■ **Franzlist** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **The Fuck-ups** With Butt Ugly Hillbillies. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.

■ **Fungo Mungo** With Sacred Reich, Forced Entry, Aftershock and Prophecy. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Jersey J.D.** With Sudden Sam. 5 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Jon Shapiro Group** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906. (Also Sat/21.)

■ **Jules Broussard Band** 9:30 pm, Muddy Water Saloon, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974.

■ **Kidd Blue** With The Pack. 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797. (Also Sat/21 with Outrider.)

■ **Greg Kihn** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Luther Tucker** 9:30 pm, 19 Broadway, Fairfax. 459-1091. (Also Sat/21.)

■ **Machete Ensemble** 8 pm, Forest Meadows Amphitheater, Dominican College, Grand and Arcacia, San Rafael. 457-0811.

■ **Mick Taylor Band** With Glenna Griffen. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **The Movie Stars** With Redeeming Qualities. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **The Muscletones** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Bob Ostertag** 8 pm, Buffet Flat Bookstore, 307 Cortland, SF. 641-8247.

■ **Pamela Z** Noon, City Center, Broadway and 13th St., Oakl. 444-5588.

■ **Patti Weiss Band** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Rahmen** 9 pm, The Corner Cafe, 4 Bolinas Rd., Fairfax. 457-8476.

■ **Carl Robinson** With The Troyce Key Big Blues Band. 9:30 pm, Ell's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

■ **Short Dogs Grow** With Spot 1019 and Papa Wheelie. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Sutro** 9 pm, Perl's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Tell Mama** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **24-7** With Spyz, Limbomaniacs, Paul's God and Chomphard. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **The Vanguards** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Wicked Skipper** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Winetree** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

21/*Saturday*

■ **Marty Balin & Wolfpack** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Big Drill Car** With Left Insane, G-Whiz, Big Mistake and Platypus Scourge. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

■ **E.C. Scott & Smoke** See Fri/20.

■ **Elvin Bishop** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Eskimo** With Helen Keller Plaid. 10 pm, El Rio, 3158 Mission, SF. 282-3325.

■ **Bobbie Webb** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Bottom's Up** With The Chasers and Delinquent Johns. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Brother Buzz** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Chamber Brothers** With The George T. Gregory Band. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Crosscut** See Fri/20.

■ **Deborah Winters Group** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Five Year Plan** With Scouts Honor. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Frank Biner & Soul Patrol** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Gospel Hummingbirds** With Harm Farm. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Happy Mondays** With Adamski. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Ed Haynes** With Nancy Lualhati. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Hiram & Friends** 3 pm, Tropical Haight, 582 Haight, SF. 558-8019.

■ **Zakir Hussain** 8 pm, Forest Meadows Amphitheater, Dominican College, Grand and Arcacia, San Rafael. 457-0811.

continued next page

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continued from previous page

■ **Into Decline** With The Secret Team and Jess Grant. 9 pm, Chel's 6th St. Rendevous, 60 Sixth St., SF. 863-1221.

■ **Jon Shapiro Group** See Fri/20.

■ **The Judge Mackerel Band** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Kidd Blue** See Fri/20.

■ **Lucky Me** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **Luther Tucker** See Fri/20.

■ **Mano Negra** With Smoking Section. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Otis Scarecroe Band** 9 pm, The Corner Cafe, 4 Bolinas Rd., Fairfax. 457-8476.

■ **Quest** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Rankin' Scroo & Ginger** 2 pm, Rough Trade Records, 1529 Haight, SF. 621-4395.

■ **Red Hot Chili Peppers** With Exodus and Urban Dance Squad. 7:30 pm, Henry J. Kaiser Convention Center, Fallon and Tenth St., Oakl. 762-BASS.

■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612. (Also Wed/25.)

■ **The Sarnos** 8:30 pm, Sacred Grounds, Hayes and Cole, SF. 387-3859.

■ **Shakedown** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Clarence Sims** With The Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Soul Jahs** With Jeff Narell and Rhythm & Steel. 1 pm, Forest Meadows Amphitheater, Dominican College, Grand and Arcacia, San Rafael. 457-0811.

■ **Soweto Benefit** Featuring members of the Looters, Snakewalk, Josef Brinckmann and others, plus South African poets and dancers. 8:30 pm, Klub Komotion, 2779 16th St., SF. Tickets at the door.

■ **Spot 1019** With Steamin' Hunks of Hot Love Chunks. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Steppin' Stones** With Perry Walker. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Ted Zeppelin** With Penetration. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Taz** With Sway and Flash Bastard. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Tommy Rox Band** 9:30 pm, Flatiron Saloon, Second and B St., San Rafael. 453-4318.

■ **The Tubes** With Hobo. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Wannabe Texans** With The Carmichaels. 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **The Vanguards** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

22/*Sunday*

■ **Blazing Redheads** 4 pm, El Rio, 3158 Mission, SF. 282-3325.

■ **Blues Jam** With the Mile High Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Blues Jam** With Wait the Dog. 5:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Brazen Hussy & The Blue Hearts** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Gavin Canaan** With Marco Mascenti. 9 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Carlitos & Smith** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Carlos Guitarlos Jam Session** 3 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Ceylon** With Chaptyr Nyne and Generation Landslide. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **Double L** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **The Jolly Tantes** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **John Maxwell** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Jules Broussard Band** 6-9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Kotoja** With Zulu Spear. 1 pm, Forest Meadows Amphitheater, Dominican College, Grand and Arcacia, San Rafael. 457-0811.

■ **Liquid Jesus** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Mike Shapiro Jam** 3-8 pm, Rockin' Robins, 1840 Haight, SF. 221-1960.

■ **Open Mike** With David Grossman. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Pieces of Lisa** With Fatty. 3 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Sacrilege** With Potential Threat, Lifeline, Sloth and Spiderbaby. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Terry Savastano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Sidepocket** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Sonic Brain Jam** With Iron Scrotum. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.

■ **Spirit of '29** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Annie Stocking** With Doug Hamblin and Stevie Gurr & Band. 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Sway** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **White Trash Debutantes** With Papa Wheelie and Cartoon Saloon. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

23/*Monday*

■ **Big Bones** With Puai Pina. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Blues Jamm Session** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **'Blue Monday Jam'** With Chuck Day. 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Carlos Guitarlos & Chris** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Dana Hubbard Band** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Detroit Rock City** 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

■ **The Gone Jackals** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **'Good Food and Music In Mill Valley'** Featuring Texas. Food at 6:30 pm, performance at 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Stevie Gurr** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Hot House Flowers** With Andy White. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Susan James** With Jimmy Bruno. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Frankie Maximum** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Mike Maninger Trio** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Monday Jam Party** With Steve Gannon. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Papa Wheelie** With Wicked Skipper, Big Head Todd & the Monsters. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Stephen Spano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **T.S.O.L.** With Alley Boys and Last Call. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

24/*Tuesday*

■ **Billy & the Boppers** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Circle Arts** Sign-ups at 8:30 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Cool Papa's Survival Band** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **40 Miles Behind** 9 pm, Chel's 6th St. Rendevous, 60 Sixth St., SF. 863-1221.

■ **Fela Anikulapo Kuti** With Egypt 80, Imo and Jimmy Cliff. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.

■ **4 Non-Blondes** With Femme Fatale Blues and Bad Dog Sit. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **The Greatful Beetles** With George Michalski. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Kris Kristofferson** With Billy Swann and John Andrew Parks. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Johnny Nitro** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Paint It Black** 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Paulette Tyson & Friends** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Primus** 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Psychefunkapus** With Lock Up. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Quadrabop** 8 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Rabbit Choir** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **The Sarnos** With Fat Man's Picnic. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Sidepocket** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Steppin' Stone** 9 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.

■ **The Steve Gannon Blues Band** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Cole Tate** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

25/*Wednesday*

■ **Babylon A.D.** 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797.

■ **Big Head Todd & the Monsters** With Five Year Plan. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Ted Butler** With Blues International. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Crosscut** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Field Trip** With The (ex) Catheads and 3-D Picnic. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **The Flying Monkeys** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **John Hammond** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Hobo** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **The Hula Sisters** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Colin James** With Jimmie Woods and the Immortals. 9 pm, Slim's, 333 11th St., SF. 621-3330.

continued page 184

TOM CRUISE
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PG-13
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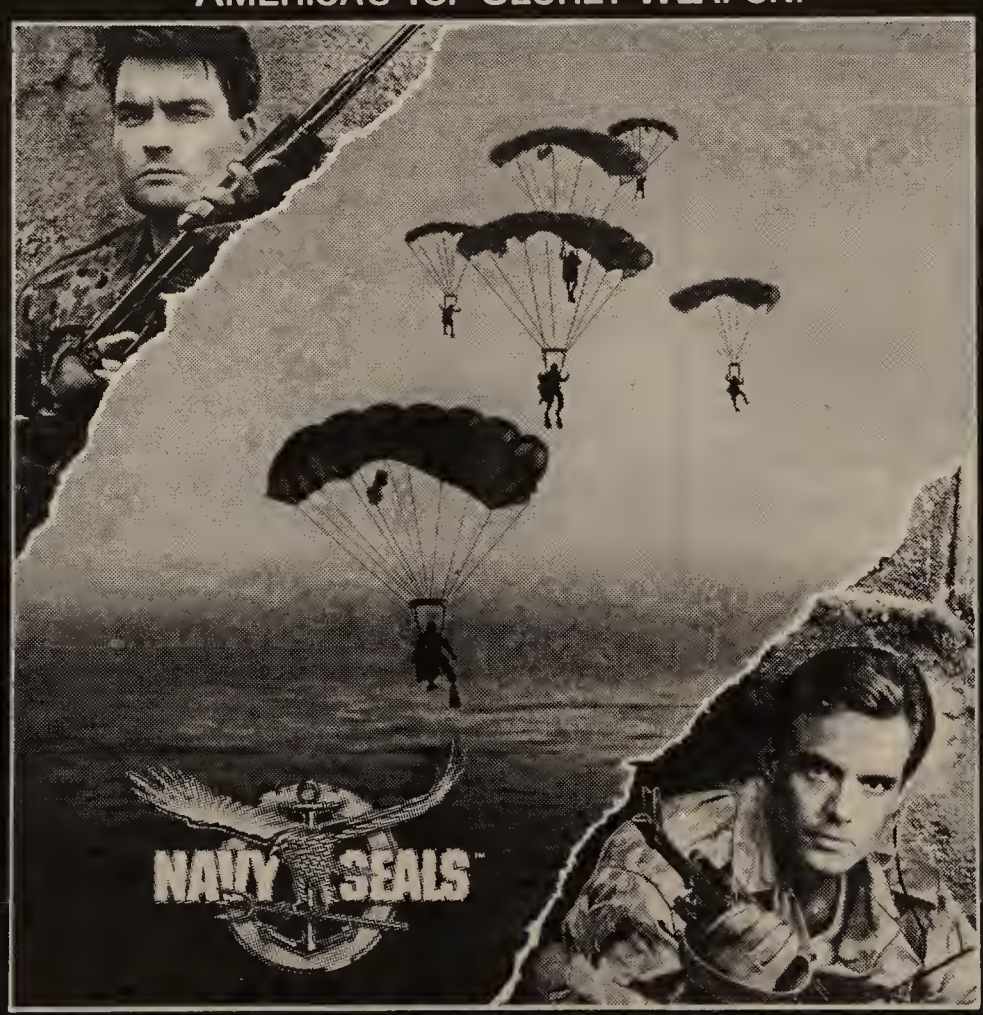

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Sunnyvale, AMC Sunnyvale 6
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Milpitas, AMC Milpitas 10
San Jose, Meridian Quad
San Jose, AMC Oakridge 6
San Jose, AMC Saratoga 6
Mountain View, AMC Old Mill 6
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San Rafael, Regency Cinemas
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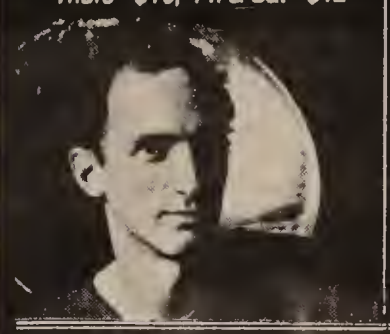

Sunday, July 22
Meredith d'Ambrosio

Tuesday, July 24
Irene Sazer with Dan Moore

Wednesday, July 25
Jon Crosse Quartet

Thursday, July 26
EVIDENCE - Monk's Music

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7/20 dj Clayton dj Peggy Key
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Rock & Roll Saturday 10-1

7-21 **Eskimo**
Helen Keller Plaid
Wolfticket

Salsa Samba Sunday 4 to 8

7-22 **Blazing Redheads**
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Comedy Night Wednesday 9 to 11

7-25 Marga Gomez
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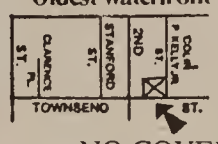

NO COVER!
Wednesday 25 • 9-1
MIKE SHAPIRO JAM

Thursday 26 • 9-2
CLOSE FOR PRIVATE PARTY

Friday 27 • 5:30-7:30
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FRI., JULY 20 • SF Weekly Presents: SHOW STARTS AT 10PM-FREE!
SHORT DOGS GROW one time only
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SAT., JULY 21 • $11 Adv. $12 Door • NEW SHOW!! • KUSF, KALX, KFJC, KZSU. • BAM Presents • I BEAM meets the hacienda with...• Show starts at 10pm •
HAPPY MONDAYS-From Manchester; S.F. exclusive
A Guy called Gerald/Adamski

TUES., JULY 24 • $7 Adv./$8 at the Door • Early Show • KALX, KFJC
PSYCHEFUNKAPUS/Lock Up

WED., JULY 25 • BAY GUARDIAN Presents • KFJC • FREE!
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FRI., JULY 27 • S.F. WEEKLY Presents • KUSF, KFJC, KALX. • FREE!
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SAT., JULY 28 • $7 Adv/$8 Door • KFJC • BAM Presents:
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JOHN ANDREW PARKS

WED., 7/25 • 9 PM ■ NO COVER
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JIMMIE WOOD & THE IMMORTALS

THURS., 7/26 • 9 PM ■ $8 ADVANCE / $9 DOOR
MARTI JONES
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FRI., 7/27 • 9 PM • $10 ADVANCE / $10 DOOR
ZAZU PITTS MEMORIAL ORCHESTRA
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SAT., 7/28 • 9 PM • $10 ADVANCE / $10 DOOR
CELEBRATE ROY'S 40TH BIRTHDAY
ROY ROGERS & THE DELTA RHYTHM KINGS
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MONDAY • JULY 23
PAPA WHEELIE
WICKED SKIPPER
BIG HEAD TODD
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JIMMY BRUNO

TUESDAY • JULY 24
4 NON BLONDES
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Above Paradise 9PM
RABBIT CHOIR

WEDNESDAY • JULY 25
THE CLAY IDOLS
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(both on Genuis Records)
Above Paradise
Open Mike

A TALE ... THE BEST OF DOCTOR BOMBAY
LLOYD 1990
TRACY, YES DARLINK ...
COUNTRY HOMELESS CRISIS
PUT ME THROUGH TO DOCTOR BOMBAY
BARRY GUARDIAN Esq. J.D.
GOT AN ABSOLUTE GEM OF AN IDEA FOR THE CAMPAIGN FOR YOUR PLACE OUT THERE IN THE MISSION ... YES A BIT OF SPIFF WORK ON MY HALF I DARE SAY...
IT MAY NEED A LITTLE SHAPING, DEVELOPMENT AND FINE TOOTH FILING; A DUSTING DOWN OF THE RUDEMENTS
KE-CHAW
KE-CHUCKLE
ANGLO NAIL
25.3% EFFECTIVE
FILES
I'LL NEED FINANCIAL LUBE -RICATION FOR OUR ART DEPARTMENT
SMITHERS! MOVE IT - YOU GOT 4 HOURS AND A RIGHT INDEX RIDING ON THIS!
LET ME INTRODUCE... NASTY IN ENTIRITY AND WITH SLIME, CHOLESTOROL, AND Fire Breath OPTIONS
Mr KICK-ASS HIMSELF! or Mr GOOD'n'BAD
LOOMING HIS HUGE PRESENCE OVER THE BAY
SEE FOOTNOTE *
Terrorizing
ÑARRRG
JEEE-SUS
EEEK
WHAT'S THE STORY WITH THE EYES
I DECLARE!
AIN'T NUTTIN WE CAN'T HANDLE
UHH?
RICHTER GOT A KICKTER AN' AH GOTTA BRAND NEW OPPOSIBLE THUMB
AN' I'LL GIVE YOU NASTEE
Barrhr-eee !!!
HUH
SORRY TO INTERRUPT OLD MAN - THIS BEAST OF THE BAY THING SOUNDS FAMILIAR - LETS GO WITH THE ORIGINAL IDEA...
ANDROGENOUS MONSTERS + ALIENS
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TUES JULY 24

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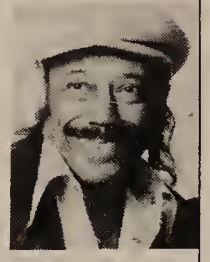

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AUG 9-11

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JULY 18-21

WESLIA WHITFIELD
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This amazing group of musicians from South America plays the haunting traditional music of the Andes Mountians on instruments such as the quena, charango, panpipes & drum. $8Adv./$9
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Sat., Aug. 4-BOB DOROUGH $9adv/$11
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- Free Parking

continued from page 180

■ **Johnny Nitro & the Doorslammers** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

■ **Larry James Blues Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Luther Tucker Blues Jam** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Marco Mascenti** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Mike Shapiro Jam Session** 8 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Monks of Doom** With Souled American. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

■ **Montuno Street** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Wes Morden** With Ben Demerath. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Nobody Famous** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Open Mike** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **The Rayne** With Shooting Gallery. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **Katie Rose** See Sat/21.

■ **Sykes Savole Band** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Sick of It All** With Killing Time and Vision. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Cole Tate** 9 pm, Perl's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **3220 Blues Band** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **The Vanguards** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Wolfpack** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

26/*Thursday*

■ **Marghi Allen** 8 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Barney Farfel Quintet** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **'Battle of the Bands'** Featuring First Memory and Key of Magic. 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

■ **Beverly Stovall Blues Band** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **The Big Huge** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Capture the Flag** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Counting the Sky** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **The Dinos** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Eugene & the Bluejeans** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Galaxy Chamber** With Carbon Yard. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **Grand Design** 9 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.

■ **The Hula Sisters** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **The Impeccables** With Shock O' Slip. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Jimmy Talks** With Jimmy Bruno. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Johnny Nitro & the Doorslammers** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Marti Jones** Featuring Don Dixon. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **Kuni** With Reckless, Last Laugh and Midnight Rider. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **Little Daddy** 10 pm, Niles Hard Rock Station, Eighth and Fremont, Fremont. 794-7797.

■ **Mark Naftalin** With Ron Thompson. 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Motor Dude Zydeco** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Nick Gravenites & Animal Mind** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Nobody Famous** With Pack of Wolves. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **Scarecrow** With Wes Morden. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Sounds Like Fun** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Stephen Spano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Steppin' Stone Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Those Amazing Novicki Brothers** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Total Strangers** 9 pm, Perl's Music Bar, 29 Broadway, Fairfax. 459-9910.

■ **Tyrranicide** With Kaos and Reality. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Walt the Dog** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

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Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area.

20/*Friday*

■ **Dr. Ivan Barzakov** Recently returned from an international conference on education, Dr. Barzakov lectures on new perspectives for world learning. 7:30 pm, Fort Mason Center, Building C, Buchanan at Marina, SF. 459-4474.

■ **Earth First!** The Coffee Mill hosts a roadshow benefit for Earth First! environmental action group with music, poetry, slides and information about the organization. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

■ **Meditation and Dhamma Talk** Monk Ajan Amaro speaks on Dhamma, the teachings on liberation in the tradition of Gautama Buddha and the Sangha, followed by meditation. 7:30 pm, Nama Rupa Foundation, 10 Arbor, SF. 334-4921. (Also Wed/25.)

■ **Sanjen Miedzinski** Miedzinski offers a lecture/workshop on "Expressive Art: Imagery-in Movement" which includes a presentation of the psychotherapeutic method. 7 pm, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100.

■ **Open Reading** The National Poetry Association encourages everyone to bring their own work or to read from their favorite poets. 7:30 pm, Fort Mason Center, Building D, Buchanan at Marina, SF. 776-6602.

21/*Saturday*

■ **'Can Environmental Activism be Fine Art?'** Gallery Route One sponsors a symposium which asks what artists can do to help save the planet from environmental destruction. 1:30 pm, Gallery Route One, Dance Palace, Point Reyes Station. 663-1287.

■ **Judith Cornell and Michael Flanagin** Cornell and Flanagin lead a workshop demonstrating the movement to "Light From Darkness: The Psychology of Sacred Art." 10 am, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100.

■ **Dorothy Healey** The author celebrates the publication of *Dorothy Healey Remembers: A Life in the Communist Party* at this reception and book party. 6:30 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246. (Also Tues/24 at 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.)

■ **Daniel Ortega** The former Nicaraguan president speaks via phone hookup. 8 pm, First Unitarian Church, Geary and Franklin, SF. 626-1875.

22/*Sunday*

■ **Allan Hunt Badiner** The editor of the newly published *Dharma Gaia: A Harvest of Essays in Buddhism and Ecology* discusses Dharma and its lessons for the ecology movement. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

■ **Jack Hirschman** The North Beach poet reads from his work and emcees an open mike poetry reading. 2 pm, Rumors on Broadway, Broadway at Kearny, SF. 776-6602.

■ **Jacqueline Jacobson** The docent lecturer speaks on "The Shape of Wealth and

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continued from page 184

Privilege." 2 pm, The Fine Arts Museum of San Francisco, 34th Av. at Clement, SF. 750-3638.

■ **Clarence Major and David Thompson** Major reads from *Fun and Games*, his first collection of short fiction, while Thompson reads from *Silver Light*, his new novel of the American West. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

■ **Robert Odom, Jr. and Lee Mallory** The Los Angeles poets read from their own work, followed by and open reading. 8 pm, Above Paradise, 1501 Folsom, SF. 861-6906.

■ **Peter E. Palmquist** The historian of 19th-century photography in the West gives a lecture on "Photographers of Pioneer California." 2 pm, Palache Hall, 2837 Claremont, Berk. 849-2710.

23/*Monday*

■ **'A World Without Walls: News in the Nineties'** The World Affairs Council sponsors a panel discussion and luncheon featuring *Time* correspondents Christopher Redman, Edwin Reingold and Barrett Seaman. 5:45 pm, Le Meridien Hotel, Cabernet Ballroom, 50 Third St., SF. 982-2541.

■ **Gay and Lesbian Grief Support Group** The group focuses on losses incurred within the last three to 12 months. 7 pm, Vesper Center, 311 MacArthur, San Leandro. 633-0666.

■ **Dr. Eric Husby-Gerry** Dr. Gerry, a private practioner in Berkeley, takes a stab at "Demistifying Chiropractic" in this lecture on the causes on back pain, arthritis and immobility. 11:30 am, Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.

■ **Edwin Massey, Jr. and Frommer Perinook** Hip Books and Bookpeople present these poets reading from their work, followed by an open mike poetry reading. 7:30 pm, Shattuck Square Bakery, 81 Shattuck Square (at University), Berk. 849-3979.

■ **Bin Ramke** The editor of the *Denver Quarterly* reads his poetry. 8 pm, Mills College Concert Hall, 5000 MacArthur, Oakl. 430-2100.

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Tuesdays 8:30-10:30 pm	Fourpenny Waites
Wednesdays 8:30-11:30 pm	Mike Mack, Jazz Piano.
Thursdays 7:30-9:30 pm	Joey's Duo, Pub Beat

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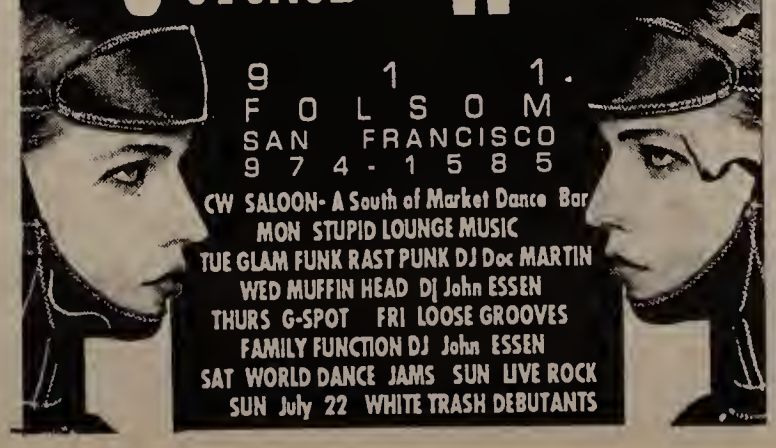

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24/*Tuesday*

■ **'The Artist's Career: How It Happens'** The SF Art Dealers Association sponsors this discussion by a panel of artists. 7:30 pm, Southern Exposure Gallery, 401 Alabama, SF. 626-7498.

■ **Russell A. Beatty** Beatty gives a slide lecture on "Xeriscaping." 8 pm, Casa del Mar, 37 Belvedere, Stinson Beach. 868-2124.

■ **Dorothy Healey** See Sat/21.

■ **'Fundraising for Film'** NAATA sponsors this workshop for independent filmmakers. 7 pm, NAATA, 346 Ninth St., second floor, SF.

■ **Magazine Fair** Media Alliance's tenth annual fair features a keynote address by freelance writer Katy Butler. 6:45 pm, Fort Mason Center, Building D, SF. 441-2559.

■ **NOW Social Meeting** The National Organization for Women hosts a social meeting with speakers and a discussion. 7 pm, First Congregational Church of Berkeley, Dana and Durant, Berk. 845-2396.

■ **Recovery Talk** A discussion follows the showing of two videos, *Lots of Kids Like Us* and *Children of Denial*. 7 pm, Center Point Community Center, 86-C Belvedere, San Rafael. 456-6655.

■ **Valrie Williams** The Jamaican writer says "There is No Goodbye" in this lecture on the afterlife. 7 pm, Amron Metaphysical Center, 2254 Van Ness, SF. 775-0227.

25/*Wednesday*

■ **Covert Forms of Censorship** Stephen Gong and Don Rothman discuss plurality and censorship in language and visual representation. 7:30 pm, Headlands Center for the Arts, Fort Barry, Golden Gate National Recreation Area, Marin County. 331-2787.

■ **Jim Gilman** The meditation instructor speaks about "Spiritual Healing — Why It Works and Why It Doesn't." 7:30 pm, The Silent Way, 135 Beulah, SF. 386-6753.

■ **Meditation and Dhamma Talk** See Fri/20.

■ **Louise Nayer and Reuben Halpern** Nayer reads from her latest book of poetry, *The Houses Are Covered in Sound* and Halpern reads from his first book of poetry, *All the Rooms*. 8 pm, Cody's, 2454 Telegraph, Berk. 845-7852.

■ **Martin Cruz Smith** The author of *Gorky Park* reads from *Polar Star* which features the return of police investigator Arkady Renko. 7:30 pm. Black Oak Books, 1491 Shattuck, Berk. 486-0698.

26/*Thursday*

■ **Peter Conradi and Charles LaFollette** The World Affairs Council sponsors a lecture on "The Perils and Promises of German Unification." 5 pm, Le Meridien Hotel, Cabernet Ballroom, 50 Third St., SF. 982-2541.

■ **'Cycles and Symbols Conference'** The conference, which features Dr. Stanislaz Grof, focuses on the union of psychology and astrology. 7 pm, Hyatt Regency, San Francisco Airport, 1333 Bayshore Highway, Burlingame. 284-2804.

■ **Dave Henson** The East Bay Green Alliance presents the final lecture in the Greentalk/Green Action series with the co-coordinator of the Environmental Project on Central America discussing "Environmental Crisis in Central America." 7:30 pm, Unitas House, 2700 Bancroft, Berk. 549-1011.

■ **Joseph D. McNamara** The police chief of San Jose reads from his third novel, *The Blue Mirage*. 7:30 pm, Bay Bridge Books, 901 Broadway, Oakl. 835-5845.

■ **Yerba Buena Gardens Talk** San Francisco Planning and Urban Research Association (SPUR) hosts this talk on the project. 12:30 pm, SPUR, 312 Sutter, fifth floor, SF. 543-7760.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Werren.

Opening

■ **Grace Under Pressure** A revenge comedy with two actresses trying to "make it" in New York. Opens Fri/20. Plays Fri.-Sat. at 9 pm. Through Aug. 11. Chi Chi Club, 440 Broadway, SF. $12. 392-6213.

Ongoing

■ **George Washington Slept Here** Moss Hart and George S. Kaufman's play about a family man's place in the country. Plays Thurs.-Sat. at 8 pm, with selected Sun. matinees. Through July 28. Los Altos Conservatory Theatre, 97 Hillview, Los Altos. $35-$55. 941-LACT.

■ **Josh Kornbluth's Daily World** You think Woody Allen had a crazymaking childhood? Get a load of Josh Kornbluth, a fresh, appealing young spieler who reminisces about his anarcho-beatnik upbringing in a show directed by David Ford that mingles stand-up comedy with Spalding Gray bio-theatrics. Kornbluth, a "red diaper baby," is at his inspired best when recalling, with affection and amazement, the antics of his die-hard Marxist parents. His musical routines need work, but the punk version of "Michael, Row the Boat Ashore" and a lounge-act crooning of the "Internationale" are instant classics. (Misha Berson) Plays Thurs.-Sat. at 8 pm. Through July 28. La Val's Subterranean, 1834 Euclid, Berk. $8. 540-7743.

■ **The Man Who Came To Dinner** George Kaufman's and Moss Hart's play has an egocentric literary critic spending his convalescence in an ordinary household. Plays Fri.-Sat. at 8:30 pm, with selected Sun. matinees. Through July 28. Masquers Playhouse, 105 Park Place, Point Richmond. $7. 232-4031.

■ **Rusted Conscience** Colm Wood's play combines poetry, commedia del arte and slapstick to question U.S. military intervention in the Third World. Plays Fri.-Sat. at 8:30 pm. Through July 28. Next Stage Theatre, Trinity Episcopal Church, Gough and Bush, SF. $3-$8. 362-7847.

■ **American Buffalo** Citadel Theatre presents this play by David Mamet. Plays Thurs.-Sun. at 8 pm. Through July 29. The Folcrom, 475 Haight, SF. $7. 621-4810.

■ **Audience** Vaclav Havel's one-act play, banned for 15 years in Czechoslovakia, charts a tense, humorous cat-and-mouse encounter between a dissident artist working in a brewery and a brewmaster who has some dirty state business to take care of. It is a slight piece, but Havel's willingness to probe moral gray areas in matters of political conscience, rather than just staying with the noble certainties, keeps matters unpredictable and devoid of smugness. Actors John O'Keefe and Robert Ernst play their roles with aplomb. (Misha Berson) Plays Wed.-Sat. at 8 pm. Extended through July 29. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. $12-$15. 776-8999.

■ **Carne Vale (farewell to the flesh)** Elbows Akimbo presents this evening of song and dance, circus tricks and charlatan schticks. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through July 29. Intersection for the Arts, 446 Valencia, SF. $8-$10. 626-3311.

■ **Dolores Street** Theresa Carilli's *Girls in the Band* for the '90s is more like the pilot for a lesbian sitcom than a play, but it's frequently funny, never too heavy for too long, and shows gay men and nongay women how much they have in common with their lesbian sisters. (Steve Warren) Plays Thurs.-Sun. at 8:30 pm. Through July 29. Theatre Rhinoceros, 2926 16th St., SF. $9-$10. 861-5079.

■ **I'm on a Mission From Buddha** A solo grab-bag of skits and monologues by actor-writer Lane Nishikawa that fills you in on the travails of struggling Japanese-American performers, the glory of movie warrior Toshiro Mifune, the nature of Japan-bashing, and the fantasies of a beseiged patron in a singles bar. While Nishikawa provides no earth-shaking revelations here, he's very engaging company, and many of his anecdotal routines are fast, funny and perceptive. (Misha Berson) Plays Fri.-Sat. at 8 pm, Sun. at 7:30 pm. Through July 29. Julia Morgan Theatre, 2640 College, Berk. $13-$15. 845-8542.

■ **The Search For Signs of Intelligent Life in the Universe** Lily Tomlin performs this one-woman show written by Jane Wagner. Plays Thurs.-Sat. at 8 pm, with matinees Sat. at 2 pm and Sun. at 3 pm. Through July 29. Golden Gate Theatre, Golden Gate and Market, SF. $10-$35. 474-3800.

■ **Shattered Secrets** Transformation Theatre presents this play with seven people facing incest and the struggle for survival. Plays Fri.-Sat. at 8 pm, Sun. at 7:30 pm. Through July 29. Pacific Lutheran Theological Seminary, 2770 Marin, Berk. $9-$12. 524-5072.

■ **Plunger** Steve Logue's one-man show features the true confessions of a Giants fan and revelations of a Catholic on acid. Plays Thurs.-Sun. at 8 pm. Through July 29. Climate Theatre, 252 Ninth St., SF. $7-$9. 626-9196.

■ **Something's Afoot** There's more Agatha than ecstasy in the Lamplighters' pretty-good production of a so-so musicomedy mystery spoof. Kate Steinkoenig as Miss Tweed, the detective who happens to be stranded at a country estate where the guests and servants are being murdered, is more like Julia Child than Miss Marple. Everyone's at least adequate, some quite good, and all can be heard over the orchestra without mikes. If only that could start a trend! (Steve Warren) Plays Fri.-Sat. at 8:30 pm, Sun. at 2:30 pm. Through July 29. Presentation Theater, 2350 Turk, SF. $11-$20. 752-7755.

■ **Triad** Three one-act plays, *Job Security*, *The Gentlemen Caller* and *The Quest*. Plays Fri.-Sat. at 8 pm, Sun. at 3:30 pm. Through July 29. BMT Theater, 3629 San Pablo at 37th St., Emeryville. $5-$10. 654-6172.

■ **The Wizard of Oz** Alameda Children's Musical Theatre presents this play with Dorothy of Kansas in the land of Oz. Plays Fri. at 7:30 pm, Sun. at 3 pm. Through July 29. Alameda Children's Musical Theatre, 900 Santa Clara, Alameda. $4-$7. 521-6965.

■ **The Bug** The Z Collective performs Richard Strand's comedy about corporate automation run amok. Plays Fri.-Sat. and Mon. at 8 pm, Sun. at 2:30 pm. Through July 30. PG & E, Room 1760, 77 Beale, SF. $8. 863-4793.

■ **Andrea's Got Two Boyfriends** Island Players present this play about the daily lives of three developmentally disabled adults who are residents at a self-help facility. Plays Sat. at 5:30 and 8 pm, with a special Fri. performance Aug. 3 at 8 pm. Through Aug. 4. Island Playhouse, 900 Santa Clara, Alameda. $8-$5. 521-6965.

■ **Kiss Me Kate** Actors Ensemble of Berkeley presents this Cole Porter musical. Plays Fri.-Sat. at 8 pm, with selected additional performances. Through Aug. 4. Live Oak Theatre, 1301 Shattuck, Berk. $8. 528-5620.

■ **The Plum Tree** This drama explores the joy and agonies of elderly women in a private nursing home. Plays Fri.-Sat. at 8 pm. Through Aug. 4. Egypt Theatre Co., 5306 Foothill, Oakl. Call for price. 436-4877.

■ **Two Blind Mice** Samuel Spewack's play is a gentle spoof on government bureaucracy. Plays Fri.-Sat. at 8:30 pm. Through Aug. 4. Orinda Community Recreation Center, outdoor amphitheater, 26 Orinda Way, Orinda. $7.50. 253-1991.

■ **Ain't Misbehavin'** Some will find the half-century-out-of-date black stereotypes more offensive than nostalgic and some will find the relentless pace wearying; I preferred to relax and enjoy this exuberant well-sung celebration of songs associated with Fats Waller. (Steve Warren) Plays Tues.-Fri. at 8 pm, Sat. at 6 and 9 pm, Sun. at 2:30 and 7 pm, with selected matinees. Extended through Aug. 5. Marines Memorial Theatre, Sutter at Mason, SF. $16-$18. 771-6900.

■ **House of Yes** Wendy MacLeod's very dark send-up of American violence and decadence combines elements of Genet fables, Jacobean comedies and Andy Warhol films. It focuses on the upper class members of a (literally) incestuous McLean, Virginia clan. Mom is a glamorous airhead; her three grown kids are so spoiled and narcissistic they can barely function. (The looniest is convinced she's Jackie Onassis and her brother is JFK.) When a "normal" stranger enters this den of weirdness, all psycho-sexual hell breaks loose. This show is a surprise hit for the Magic, and it's clear why: There's a wicked kinkiness at work here, some deliciously arch repartee and a few real dramatic shocks. But the comic tone wobbles periodically, and in the end you may wonder just how deep MacLeod's satire penetrates. Directed by Andrew Doe. (Misha Berson) Plays Wed.-Sat. at 8:30 pm. Extended through Aug. 5. Magic Theatre, Fort Mason Center, Building D, Marina and Buchanan, SF. $11-$19. 441-8001 or 441-8822.

■ **Love Letters** A.R. Gurney's mini-play about the passionate life-long relationship between a pair of blue-blood WASPS is told entirely through correspondence: letters, Christmas and birthday cards, notes passed in grade school. It turns out to be a surprisingly touching (and funny) duet, a sort of *When Harry Met Sally* with truer emotion and more class. The production features three different "name" casts during the run. (Misha Berson) Plays Tues.-Thurs. at 8 pm and Fri.-Sat. at 8:30 pm, Sun. at 7 pm, with matinees Wed., Sat. and Sun. at 3 pm. Through Aug. 12. Theatre on the Square, 450 Post, SF. $20-$28. 433-9500.

■ **Curse of the Werewolf** A perfectly silly musical spoof, and a lot of fun if you're in the right mood. Ken Hill's book has all the standard horror movie ingredients: a veddy British family on holiday in the '20s, a cobweb-filled castle set within a gloomy forest, a mad German scientist, a pack of howling wolves and werewolves. The story is actually no big hairy deal, and it goes on too long. But Michael Smuin has staged it with such winking charm, and infused it with so many dances and clever bits of business (a Groucho-Margaret Dumont rose-in-teeth tango, a pastoral Disneyesque love duet, a gruesome transformation of man into beast) that it overcomes your resistance. It helps that the winning actors, many of them on hiatus from ACT, manage to carry on with blithe comic verve while not taking a minute of it too seriously. Other pluses: Rick Goodwin's imposing set, Beaver Bauer's splashy period costumes and a thriller-diller lighting design by Sara Linnie Slocum. (Misha Berson) Plays Tues.-Fri. at 8 pm, Sat. at 8:30 pm, Sun. at 7:30 pm, with matinees Sat.-Sun. at 2:30 pm. Extended through Aug. 12. Theatre on the Square, 450 Post, SF. $22-$34. 433-9500.

■ **The Merry Wives of Windsor** The Berkeley Shakespeare Festival opens with this Shakespearean play shifted to "Windsor, Missouri." Plays in repertory with *Othello*: Wed.-Sat. at 7 pm and Sun. at 2 pm, with selected Sat. and Wed. matinees at 2 pm. Through Aug. 25. John Hinkel Park, Southampton off Arlington, Berk. $10-$21. 525-8844.

■ **Othello** The Berkeley Shakespeare

continued next page

KKHI Concerts Grand

A WEEKLY CLASSICAL CALENDAR

FRIDAY, JULY 20

■ **BERKELEY OPERA** The Berkeley Opera performs Mozart's *Cosi Fan Tutte*. 8 pm, Hillside Club, 2286 Cedar, Berk. 524-5256. (Also Sat/21 and Wed/25.)

■ **MIDSUMMER MOZART FESTIVAL** The festival continues with symphonies and concertos written for orchestra. 8 pm, Memorial Auditorium, Stanford. 723-4317. (Also Sat/21 at Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988; Sun/22 at 6 pm, Buena Vista Winery, 18,000 Old Winery Road, Sonoma; and Mon/23 at 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.)

■ **ROSA MONTOYA BAILES FLAMENCOS** Flamenco dancing and music. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656. (Also Sat/21.)

■ **SAN FRANCISCO POPS** Flutist Jean-Pierre Rampal joins the San Francisco Symphony. 8 pm, Civic Auditorium, Grove at Polk, SF. 431-5400.

■ **THE TRIUMPHS OF ORIANA** An evening of English vocal music from the late 16th century by The Consort of Voices. 8 pm, San Francisco Old First Church, Van Ness & Sacramento, SF. 474-1608.

SATURDAY, JULY 21

■ **A SUMMER EVENING OF BAROQUE MUSIC** Flutist Leonora Warkentin performs with oboist Leonora Sleeter and bassoonist Cyrle Perry. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

■ **BERKELEY OPERA** See Fri/20.

■ **INA CHALIS OPERA** The ensemble performs Mozart's one-act comic opera, *Impressario*. 1:30 pm, Community Music Center, 544 Capp, SF. 647-6015.

■ **CHANTICLEER** The Chanticleer vocal ensemble presents an evening of renaissance music, featuring the sacred choral works of Giovanni da Palestrina. 8 pm, Mission Dolores Basilica, Dolores and 16th St., SF. 552-3656.

■ **MASTERCHORALE** The chorale performs a concert of American music. 8 pm, St. Francis Church, 152 Church, SF. 255-8460.

■ **MIDSUMMER MOZART FESTIVAL** See Fri/20.

■ **REPRINT MINT PERFORMANCE SERIES** Flutist Stephen Pitcher and Janet Kutulas perform Baroque music with cellist David Morris. 1 pm, The Reprint Mint, 1366 N. Main, Walnut Creek, 933-6468.

■ **ROSA MONTOYA BAILES FLAMENCOS** See Fri/20.

■ **SAN FRANCISCO POPS** Victor Borge joins the San Francisco Symphony and the San Francisco Symphony Chorus in *Victor Borge Versus Carmen*. 8 pm, Civic Auditorium, Grove at Polk, SF. 431-5400.

■ **SCOT GRESHAM-LANCASTER & JON RASKIN** The duo uses acoustic and electronic instruments, creating their music with found objects. 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

SUNDAY, JULY 22

■ **MIDSUMMER MOZART FESTIVAL** See Fri/20.

■ **CALIFORNIA SYMPHONY** The symphony performs a "Summer Beethoven Concert." 2 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-BASS.

■ **CHANTICLEER** A performance of gospel music and spirituals with special guests Dimensions Dance Theater. 8 pm, Calvary Presbyterian Church, Jackson and Fillmore, SF. 552-3656.

■ **POCKET OPERA** The Donald Pippin Pocket Opera performs von Weber's *Abu Hassan* and *Betly*. 2 pm, Gould Theater in the California Palace of the Legion of Honor, 34th Ave & Clement, SF. 863-3592.

■ **STERN GROVE CONCERT** Jean-Pierre Rampal, Mark Peskanov and other critically acclaimed musicians join the SF Symphony in a performance of works by Mozart, Beethoven, Vivaldi and others. 2 pm, Stern Grove, 19th Ave. and Sloat, SF. 398-6551.

MONDAY, JULY 23

■ **MIDSUMMER MOZART FESTIVAL** See Fri/20.

■ **REQUIEM** The Summer Sings Series continues with a sing-along performance of Brahms' *Requiem*. 8 pm, Los Altos Methodist Church, Foothill Expressway and Magdalena, Los Altos. (408) 324-0922.

TUESDAY, JULY 24

■ **NOONTIME CONCERTS** Soprano Christine Springer and pianist Daniel Lockert perform works by Mozart, Richard Strauss and Irish compositions. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.

■ **OPERA NIGHTS** Sopranos Teresa Cardinale and Katya Roemer perform. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

WEDNESDAY, JULY 25

■ **BERKELEY OPERA** See Fri/20.

■ **MUSIC ALLIANCE BENEFIT CONCERT** Pianist Eliane Lust performs the works of Debussy, Bartok and Schumann and the world premiere of Charles Shere's *Sonata 1989*. 8 pm, Alliance Francaise, 1345 Bush, SF. 775-7755.

■ **SF OPERA** The North American premiere of *Ghost Sonata* by Aribert Reimann. 8:30 pm, Theatre Artaud, 450 Florida, SF. 621-7797.

■ **SF SYMPHONY POPS** The Four Tops perform with the symphony. 8 pm, Civic Auditorium, Grove at Polk, SF. 431-5400.

THURSDAY, JULY 26

■ **SF SYMPHONY POPS** Soloists from the SF Opera Center perform with the SF Symphony. 8 pm, Civic Auditorium, Grove at Polk, SF. 431-5400.

■ **SUMMER SINGS '90** SF Concert Chorale and Music in the Schools today hosts this public sing-along of Mendelssohn's *Elijah*. 7 pm, Calvary Presbyterian Church, Fillmore and Jackson, SF. 931-4313.

KKHI Program Highlights

FRIDAY, JULY 20

8 PM ST. LOUIS SYMPHONY ORCHESTRA: MOZART: Symphony #32 in G & Concerto for Three Pianos in F (Labeque Sisters, Leonard Slatkin). POULENC: Concerto for Two Pianos in D (Labeques). Leonard Slatkin, conductor.

SATURDAY, JULY 21

10:30 AM SAN FRANCISCO OPERA FALL PREVIEW: MOZART: "Die Entfuhrun aus dem Serial" with Edita Gruberova, Kathleen Battle, Gosta Winbergh, Heinz Zednick, Martti Talvela, Will Quadfleig; Choir of the Vienna State Opera; Vienna Philharmonic/Sir Georg Solti, conductor.

SUNDAY, JULY 22

6:30 AM GALANTI HOUR: RUTTER: A Gaelic Blessing, For the Beauty of the Earth, A Prayer of St. Patrick. Cambridge Singers. DURUFLE: Guite, opus 5. Todd Wilson, organ. BAX: Christmas Eve. Malcolm Hicks, organ; London Philharmonic Orchestra/Bryden Thomson.

9 AM ST. PAUL SUNDAY MORNING: GOLUB-KAPLAN-CARR TRIO. A Program of Works by Beethoven, Schubert & Brahms.

1 PM SAN FRANCISCO SYMPHONY ENCORE: Program TBA.

8 PM GREAT FESTIVALS: PENDERECKI: "Cherubs' Song", for a Capella Choir. HARTMANN: Violin Concerto (Christine Edinger). RACHMANINOFF: Symphonic Dances, opus 45. Polish Radio & TV Orchestra & Chorus/Krzysztof Penderecki & Antoni Wit, conductor.

MONDAY, JULY 23

8 PM CLEVELAND ORCHESTRA: BEETHOVEN: Violin Concerto in D, opus 61 (Joseph Swenson). SIBELIUS: "Swan of Tuonela" & Symphony #5 in E-flat, opus 82. Jahja Ling, conductor.

TUESDAY, JULY 24

8 PM SAN FRANCISCO SYMPHONY: MOZART: Overture to THE MAGIC FLUTE. Vocal works by Bach, Beethoven Palestrina, Haydn, Mozart & Cherubini. (Amanda Halgrimson, soprano; Janice Taylor, mezzo-soprano; John Aler, tenor; john Cheek, bass; SAN FRANCISCO CHORUS, Vance George-director). Roger Norrington, conductor.

WEDNESDAY, JULY 25

8 PM CHICAGO SYMPHONY ORCHESTRA: SHOSTAKOVICH: Cello Concerto #1, opus 107 (John Sharp). VERDI: Choruses from Nabucco, I Lombardi, Il Trovatore, Macbeth, Don Carlo & Aida (Chicago Symphony Chorus, Margaret Hillis-director; Terry Edwards, Guest Chorus Master). Sire Georg Solti, conductor.

THURSDAY, JULY 26

8 PM BALTIMORE SYMPHONY ORCHESTRA: TORKE: "Bright Blue Music". STRAVINSKY: Symphony in Three Movements. HONNEGER: "Pacific 231". DEBUSSY: La Mer. Davind Zinman, conductor.

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The BEST of the Classics as voted by our listeners

1. Beethoven: Symphony #9 in d minor, Opus 125, "Choral"
2. Beethoven: Symphony #5 in c minor, Opus 67
3. Beethoven: Piano Concerto #5 in E-flat, Opus 73, "Emperor"
4. Vivaldi: The Four Seasons, Opus 8, Nos. 1-4
5. Beethoven: Symphony #6 in F, Opus 68, "Pastorale"
6. Bach: The Six Brandenburg Concerti (BWV 1046/51)
7. Beethoven: Symphony #7 in A Major, Opus 92
8. Rachmaninov: Piano Concerto #2 in C minor, Opus 18
9. Dvorak: Symphony #9 in E minor, "New World"
10. Schubert: Quintet in A Major (D.667), "The Trout"
11. Brahms: Symphony # in c minor, Opus 68
12. Mahler: Symphony #2 in c minor, (1894). "Resurrection"
13. Orff: Carmina Burana
14. Mozart: Piano Concerto #21 in C major (K. 467)
    Pachelbel: Canon in D
15. Beethoven: Violin Concerto in D Major, Opus 61
16. Beethoven: Symphony #3 in E flat Major, Opus 55, "Eroica"
    Mozart: Serenade in G, (K. 525), "Eine kleine Nachtmusik"
17. Chopin: Piano Music (generic)
18. Brahms: Piano Concerto #2 in B-flat Major, Opus 83
19. Mozart: Symphony #40 in g minor (K. 550)
20. Mahler: Symphony #1 in D (1888), "The Titan"
21. Prokofiev: Romeo and Juliet, Ballet Suites
22. Brahms: Violin Concerto in D Major, Opus 77
23. Brahms: Symphony #4 in e minor, Opus 98
    Berlioz: Symphoie Fantastique, Opus 14
24. Mozart: Don Giovanni (K. 527), Overture and Arias
25. Mahler: Symphony #5 in c-sharp minor (1902)
26. Mussorgsky: Pictures at an Exhibition
27. Brahms: Symphony #3 in F Major, Opus 90
28. Brahms: Eine Deutsches Requiem, Opus 45
29. Handel: Water Music
30. Beethoven: Piano Concerto #4 in G major, Opus 58
31. Wagner: Prelude and Liebestod, from "Tristan and Isolde"
32. Stravinsky: The Rite of Spring
33. Saint Saens: Symphony #3 in c minor, Opus 78, "Organ"
    Bach: Toccata and Fugue in d minor (BWV 565)
34. Mozart: Requiem (K. 626)
35. Rimsky-Korsakov: Scheherazade, Opus 35
36. Mahler: Symphony #4 in G Major (1900)
    Verdi: Requiem Mass, in memory of Manzoni (1874)
37. Rachmaninov: Symphony #2 in e minor, Opus 27
38. Tchaikovsky: Symphony #6 in b minor, Opus 74, "Pathetique"
39. Debussy: La Mer (1903-1905)
    Puccini: La Boheme Arias
    Tchaikovsky: Piano Concerto #1 in b-flat minor, Opus 23
    Tchaicovsky: Swan Lake, Opus 20
40. Mozart: The Magic Flute, (K. 620), Overture and Arias

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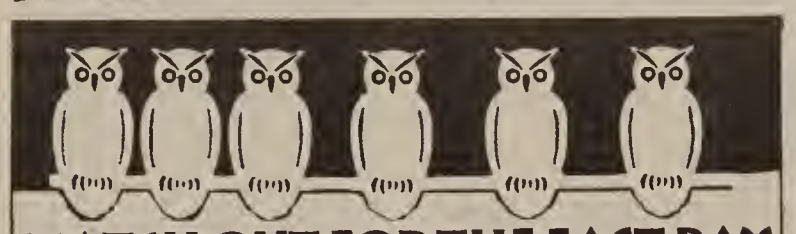

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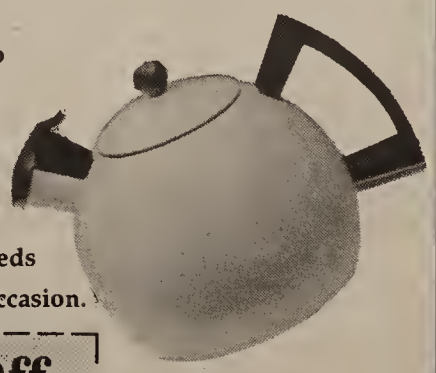

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continued from previous page

Festival presents this tragedy. Plays in repertory with *The Merry Wives of Windsor*: Wed.-Sat. et 7 pm end Sun. at 2 pm, with selected Sat. end Wed. matinees at 2 pm. Through Aug. 30. John Hinkel Park amphitheetre, Southampton off Arlington, Berk. $10-$21. 525-8844.

■ **Les Miserables** More of a phenomenon than a show, but better than *Cats* If Broadway blockbusters are your thing. Just beware when you fork over your $50 for an orchestra seat that the songs are in the strained-vocal-chord pop school of Whitney Houston, the history and poiltics of revolutionary France are sketchy, and the tear-jerking is shameless and utterly synthetic. What works magnificently are the show's visual aspects, most obviously David Hersey's lighting and John Napier's production design. (Misha Berson) Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm and Sun. at 3 pm. Extended through Sept. 16. Curran Theatre, 445 Geary, SF. $16-$55. 243-9001 or 474-3800.

■ **Bar None** A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun. at 2 pm. Open-ended. Mason Street Theater, 340 Mason, SF. $18-$20. 861-6895.

■ **Greater Tuna** This compassionate satire of small-town Texas life barbecues bigots without robbing them of their humanity. Plays Mon.-Fri. at 8 pm and Sat. at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. $15-$19. 771-6900.

■ **Murder Mystery Weekend** This audience participation "Whodunit" by Keith O'Leary and Margo Morrison puts the audience at odds with incognito actors in solving a murder mystery during dinner. Plays Sat. at 7 pm. Open-ended. Charley's Cafe, Fisherman's Wharf, Beach and Jones, SF. $65. (800) 327-3862.

Closing

■ **For Colored Girls who have considered Suicide when the Rainbow Is enuf** Kay Elizabeth performs this one-woman show by Ntozake Shange. Plays Fri.-Sat. at 8 pm. Through July 21. Potrero Hill Neighborhood House, 953 DeHaro, SF. $7. 839-9271.

■ **Working** A play about the lives of working people, adapted from the Studs Terkel book. Plays Thurs.-Sun., call for times. Through July 21. Civic Arts Stage II Theatre, 1535 East, Walnut Creek. $9-$10. 943-5862.

■ **Born in the R.S.A.** The braided fates of seven black and white South Africans are explored in this stark but affecting drama of life in a virtual police state. The testimonial-style script, detailing how several anti-apartheid activists suffer at the hands of a charming government informer, seems almost clinical at times. But the fine performances by a mixed cast of Americans and South Africans, and the slow accrual of joy, betrayal and suffering, add up to a very affecting evening. (Misha Berson) Plays Tues.-Fri. at 8 pm, Sun. at 2 and 7 pm, with selected matinees Thurs. and Sat. Through July 22. Berkeley Repertory Theatre, 2025 Addison, Berk. $18-$24. 845-4700.

■ **Eastern Standard** Yuppie-bashing with style. Both a light romantic comedy and a concerned examination of skewed ethics among well-heeled, narcissistic young Manhattanites, Richard Greenberg's play contains many stinging barbs and a few genuine insights about the material boys and girls of the '80s. But all this doesn't hit home the way it should: it gets too long; the major plot contrivances are too hard to swallow (especially a patio-side encounter with a homeless bag lady); and the actors do too much fierce emoting in roles that should be played medium-cool. (Misha Berson) Plays Wed.-Sat. at 8:30 pm, Sun. at 2 and 7:30 pm. Through July 22. Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. $11-$21. 441-8001 or 441-8822.

■ **Oba, Oba '90** This version of Franco Fontana's Brazilian musical features sixty Brazilian singers, dancers and musicians. Plays Tues.-Sat. at 8 pm, with selected Sat.-Sun. matinees. Through July 22. Orpheum Theatre, 1192 Market, SF. $15-$30. 243-9001.

■ **Pericles** Encore Theatre Company performs this Shakespearean drama. Plays Tues.-Sat. at 8 pm, with selected matinees. Through July 22. ACT Playroom, 450 Geary, SF. $9-$10. 567-6076.

CRITIC'S CHOICE/*Theater*

Circuit Festival

Circuit Network presents a mini-performance festival featuring two shows dealing with grass roots concerns. This week, solo artist Marijo performs *Yonder Comes Day*, a multicharacter look at how Oakland's black community is coping with the AIDS crisis. (When not on stage, Marijo works as an Oakland nurse.) The following week, the gritty, anarchic company LAPD (Los Angeles Poverty Department) returns to town for its third visit. The troupe, based on L.A.'s Skid Row, enacts recent material developed in its work with the homeless of L.A., Washington, D.C. and Philadelphia.

— ***Misha Berson***

■ Yonder Comes Day plays Thurs/19-Sat/21; LAPD inspects America plays Thurs/26-Sat 28. All shows at 8 pm, New Performance Gallery, 3153 17th St., SF. $10; $20 for Thurs/19 benefit opening. 346-9963.

Short Runs

■ **Black Repertory Celebration** Varied performances celebrating Black Rep's 25th Anniversary, featuring Lonne Elder III, Ted Lange, Christopher Carter-Hooks, Nuba Dance Theater and others. Plays Fri/20 at 7 pm, Sat/21, 11 am-4 pm and 8 pm, Sun/22 at 3 pm. Black Repertory Group, 3201 Adeline, Berk. Call for prices. 652-2120.

■ **Drag Queens in Outer Space** Toronto's Buddies and Bad Times Theater present this comedy by Sky Gilbert. Plays Wed/18-Sun/22 at 8 pm. Theatre Rhinoceros, 2926 16th St., SF. $10. 861-5079.

■ **Flash Family** This improvisational theater uses audience suggestions to create their shows. Plays Sat/21 at 8:30 pm, Sun/22 at 7:30 pm. Marina Music Hall Theatre, Building D, Fort Mason Center, Buchanan at Marina, SF. $8-$10. 85-5678.

■ **Folk Tale Festival** Bay Area professional folkiorists spin tales for an adult audience. Plays Fri. at 8 pm. Through July 27. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. $7 general; $6 students and seniors. 346-5550.

■ **Greek Myths: The Gods and Goddesses** A show with Pandora, Orpheus, Cyclops, Diana, Hercules, King Midas and others. Plays Sat. at 1 and 3:30 pm, Sun. at 1 pm. Through July 29. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. $4-$6. 346-5550.

■ **Hello, Dolly!** A production of the musical by Jerry Herman. Plays Thurs/19-Sun/22 at 8 pm. Woodminster Amphitheatre, Joaquin Miller Park, Joaquin Miller off Hwy. 13, Oakl. $8-$17. 531-9597.

■ **The Littliest Witch** Oakland Summer Theatre presents this children's story. Plays Sun. at 2 pm. Through Aug. 12. Laney College Theater, 900 Fallon, Oakl. $4-$6. 273-3896.

■ **The Magical Tale of the Golden Cockerel** This puppet production by Lewis Mahlman features King Dodon with a Golden Cockerel perched on his arm. Opens Sat/21. Plays daily at 11 am, 2 and 4 pm. Through Sept. 14. Children's Fairyland, Lakeside Park, Lake Merritt, Grand and Bellevue, Oakl. $1.50-$2. 832-3609.

■ **Marijo and LAPD** This "Mini Theatre Festival" features Marijo in a one-woman performance piece and "Los Angeles Poverty Department." Plays Thurs/19-Sat/21 and Fri/27-Sat/28 at 8 pm. New Performance Gallery, 3153 17th St., SF. $10. 346-9963.

■ **The Marsh** A weekly showcase of performance art. Tonight's performers are the West Coast Playwrights presenting works by Zoe Elton, Andrea Circhmeier, Ken Prestininzi, Sandor Weiner, Tim Erenata, Emile Beck and others. Plays Mon/23 and Mon/30 at 8:30 pm. Morty's, 1024 Kearny, SF. $4. 986-MORT.

■ **New Play Workshop** This weekly series features plays by new playwrights. This week's feature is Mark Mericle's *Homeless*. Plays Fri/20 at 8 pm. Durham Studio Theatre, UC Berkeley, near Telegraph and Bancroft, Berk. Free. 642-1677.

■ **Phoenix Summer Set** This week's featured performance in the series of staged readings are a collection of five Pinter one-acts, including *A Kind of Alaska* and *Victoria Station*. Plays Fri/20-Sat/22 at 8 pm. Phoenix Theatre, 301 Eighth St., SF. $5 oonation. 621-4423.

■ **Playhouse at Noon** The UC Berkeley Department of Dramatic Art/Dance presents a new play each week. *Laundry and Bourbon* plays through Fri/20 at noon. *Jack, or The Submission* plays Tues/24-Fri/27 at noon. Zellerbach Playhouse, UC Berkeley, near Telegraph and Bancroft, Berk. $3-$4. 642-1677.

■ **SF Playwrights' Center** The playwrights present weekly plays. Tonight's reading/performance is David Orem's *Third Person Singular*. Plays Fri/20 at 8 pm. Blue Bear Theater, Buiding D, room 255, Fort Mason Center, Buchanan at Marina, SF. $2. Tickets at the door.

■ **The Silverlake, A Winter's Tale** City Summer Opera presents this Kurt Weill musical. Plays Fri/20-Sat/21 at 8 pm, Sun/22 at 2:30 pm. College Theatre, City College of SF, Phelan at Judson, SF. $10-$15. 392-7469.

■ **Storytelling Festival** Weekly readings by Asian American Artists. This week's feature is Laurence Yep reading *Rainbow People*. Plays Sat/21 at 11 am. Julia Morgan Theatre, 2640 College, Berk. $1. 845-8542.

■ **The Timeless Tale of the Secret Garden** This puppet production by Lewis Mahlman is an adaptation of the novel by David C. Jones for children. Plays daily at 11 am, 2 and 4 pm. Through July 20. Children's Fairyland, Lakeside Park, Grand and Bellevue, Oakl. $1.50-$2. 832-3609.

■ **West Coast Playwrights** The playwrights give weekly staged readings. This week's play is Sean Clark's *The Perils of Thomas Ashe* Sat/21 at 8 pm and Zoe Elton's *The Secret Chronicles of Madeline Usher* Sun/22 at 7:30 pm. Gumption Theatre, 1563 Page, SF. $3 donation. 387-2909.

■ **The Wizard of Oz** Oakland Summer Theatre presents their adaptation of the children's story. Plays Fri.-Sat. at 8 pm. Through Aug. 11. Laney College, 900 Fallon, Oakl. $4-$6. 273-3896. ■

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Customer service-oriented person with communication & writing skills. To work in small Asian travel company. Previous experience working with public desired. Send resume by 7/25: Natrabu, 433 California #830, SF CA 94104, Emily.

Interviewer/Investigator Health Research

The March of Dimes/California Birth Defects Monitoring Program seeks a full-time bilingual (English-Spanish) interviewer/investigator to locate hard to find study respondents and to conduct in-home interviews of mothers of newborns. Must have 2 years experience tracking respondents and 1 year experience interviewing on personal matters plus BS/BA degrees or 4 years progressively responsible work experience. CA driver's license & own car required. Heavy travel; some eves & weekends. Salary DOE plus 18% benefits. Send resume, salary history and 3 professional references by 7/25/90 to:

Sandy Moses
MOD/CBDMP
Mailstop SD-0624
5900 Hollis, Suite A
Emeryville, CA 94606
EOE

KQED

Supporters & enthusiasts needed now to phone on behalf of Bradshaw series. Earn $6-$11/hour calling members from our Berkeley office.
Call Roxanne at 540-7663.

LEGAL SECRETARIES

CORPORATE: Work with general counsel. Responsibilities include a variety of correspondence, coordinate board meetings and prepare agendas. WordPerfect 5.0. To $28K.

TAX: Work with 2 tax attorneys. Responsibilities include time and billing, spread sheets, prepare pleadings and tax returns. WordPerfect 5.0 and Lotus. Willing to train. To $24K.

PI: Work with 2 Marin lawyers. HEAVY LITIGATION, calendaring and court filing and MS Word (Mac). To $30K.

TSS Personnel Agency
543-4545. EOE

Maids Wanted

Great Maid Service, East Bay. Need responsible, dependable cleaning people. Flexible hours. Excellent pay. Must have car. Call 843-4271.

MAKE A DIFFERENCE!
Build peace by raising funds for human rights and community development in El Salvador! 16-20 hours/week, eves $6.50/hour. Call 864-7755.

NONPROFIT RECYCLING
Be part of the solution as a buyer of recyclable materials from the public. Outdoor, heavy work. Looking for a reliable, friendly person. $5.50/hour. 285-0669.

Photo Lab Tech

Professional E-6 lab needs experienced E-6 technician. Candidate should have: two-plus years commercial E-8 (preferably dip & dunk) experience, a positive attitude, an ardent work ethic, & references. The New Lab offers competitive salary, benefits & a great work environment. Call Cindy at 431-8555.

PLANTS

Are plants your hobby or your profession? Do you enjoy physical work & contact with the public? Join a friendly, professional team. Good opportunity for advancement. 826-8020.

Plants

DO YOU HAVE A GREEN THUMB?
You may be the person we are looking to train for a full-time position in plant maintenance. Learn to care for exotic tropical species in Bay Area office locations. Related horticultural knowledge/experience a plus. Must have CA driver's license. Call John at 861-6642 for more info.

RECEPTIONIST

For smoke-free bookkeeping & tax office. Good phone voice & appearance. Answer phone, make appointments, light clerical, some bookkeeping. Growth potential. $6.50-$7.50 plus benefits. For information call 431-1454 or 587-9300, AM ONLY.

Receptionist/Clerk-Typist

20 hours/week for the AIDS Legal Referral Panel. Prefer bilingual Spanish/English. Reception, phones, mail, drafting correspondence, filing, typing, (50 WPM), special projects, more. Good organizational & computer skills. AIDS sensitivity required. Letter & resume by July 25 to: Rena, ALRP, 114 Sansome St., Suite 1103, SF CA 94104.

Secretary

PUBLISHING

Admin Assistant for Advertising Sales Department. Responsibilities include word processing, secretarial and desk top publishing work. Person should be creative and flexible. Excellent learning environment. Good benefits. To $23+K.

WPPS
100 Pine #925, S.F.
989-9333; 399-1752 (fax)
No fee. EOE.

Summer Job

Excellent pay, flexible hours & days. Fisherman's Wharf. Outgoing personality preferred. Call Doug 944-9776 between 9-4, Monday through Friday.

Telemarketing
Part-time, afternoons/evenings. East Bay location near Rockridge BART. Raise funds by phone for major non-profit organization. $6-$12/hour guaranteed salary plus commission. Dan: 652-2282.

The Bay Area's best Relationship ads are even better with **Person to Personals**, our state-of-the-art telephone message system -- FREE to advertisers.

PLACING AN AD

IN PERSON: During business hours, come in to our offices at 520 Hampshire Street/at Mariposa St. (between Bryant and Potrero). By bus, take lines #27, 9, 33, 22 and 53. After hours, leave your ad in the front door's mail slot. Enclose your ad with payment in a sealed envelope.
BY PHONE: Call: **255-7600** during business hours, and have your VISA, Mastercard or American Express ready.
BY MAIL: Write up your private party ad only on the classified coupon found in this section and mail it to: SF Bay Guardian Classified, 520 Hampshire St., SF, CA 94110-2189.
•For Commercial ad rates call **255-4600.**
DEADLINE: Friday, 2 pm for all Commercial and Private party advertisers, except Real Estate and Employment. Real Estate and Employment line ads deadline at 12 noon on Monday.

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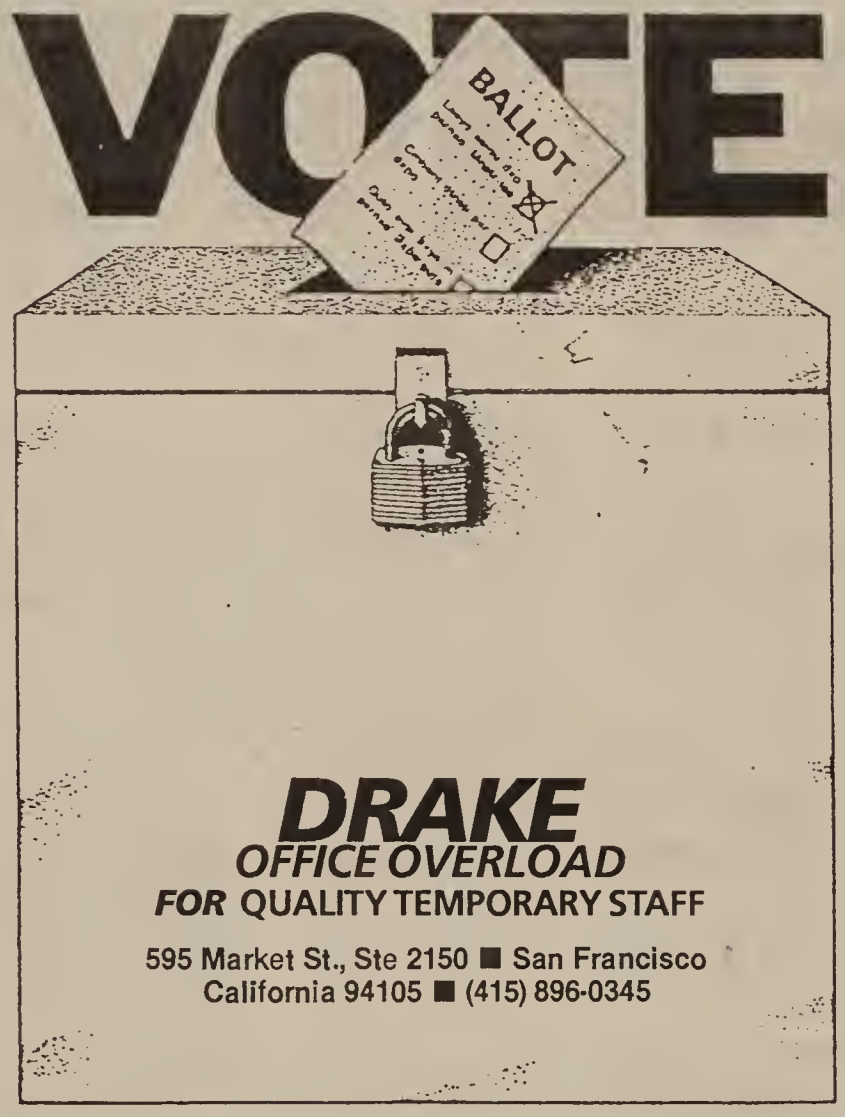

DRAKE
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FOR QUALITY TEMPORARY STAFF

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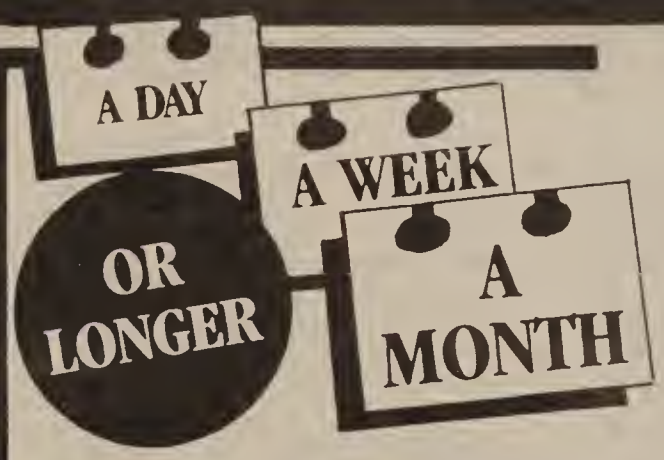
California 94105 ■ (415) 896-0345

Temporary Professionals



However long you work will be up to you. How well you're paid and how happy you are on your assignment is the responsibility of your temporary service...so choose carefully. TIMESAVERS wants you back – so we're going to try very hard to satisfy you.

We are looking for top notch Word Processors. Ask about our Cross Training program.

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PFA does it again! Take advantage of our new bonus program and make your experience count. Work a minimum of 35 hours within a week for PFA as a temporary and earn a $50 bonus or let PFA place you in a full time position and earn a $100 bonus.

You must have experience in the following skills:

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Litigation Secretaries	Wang, WordPerfect or NBI, 1 year experience and type 75 wpm.	
Receptionists	Type 45 wpm	
FULL TIME:		
Lead Supervisor:	3+ years law firm experience, Top WordPerfect 5.0 skills, and supervising experience	To $34.8K
Litigation Secretary:	2+ years experience, WordPerfect or Wang	To $33K
Receptionist:	Typing 50 wpm, light computer skills, legal office experience a plus	To $19K

To qualify for this great Bonus Program you must be a new applicant at PFA and bring this ad to your appointment. (This offer expires September 14, 1990.)

398-8680
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655 Commercial Street, S.F.

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Alamo Rent A Car, a rapidly expanding leader in the car rental industry, seeks an aggressive, self-motivated salesperson for an entry-level counterposition at its S.F. location. Only those with strong sales aptitude or a desire to achieve need apply.

No experience necessary. Highest pay in the car rental industry.

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WPPS AGENCY

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San Francisco EOE

Potpourri

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COPY CLERKS
We currently need experienced operators on Xerox 1090, 9500, 9900 or 5900.

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Experienced people with 10 key and/or reverse 10 key. 12-13,000 strokes desired.

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San Mateo (415) 572-1606
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Fremont (415) 792-1006

Roberta Enterprises

SIMPLY THE BEST

Total Support Services means that we are totally there for you – both clients and candidates.

For our clients, we get an in-depth job description, provide you with 24-hour answering service for the best turnaround time, interview, test and reference check our candidates so we can make the best placement to suit your needs – either fulltime or temporary.

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Temporary • Permanent • Temp to Perm

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Secretaries	Clerk/Typists
Administrative Assistants	File Clerks

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- Word Processors
- Legal secretaries
- Secretaries
- Receptionists

Become a Volt employee and you are not another number. We recognize and reward our employees with • raises • rewards • employee of the month • referral bonus and • bonus programs

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Volt is an Employer
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Join our team and grow personally and professionally with the High Energy people ... Volt.

Volt offers excellent pay and fantastic benefits, inlcuding our new "Kid Care" program! EOE

THE HIGH ENERGY PEOPLE.
VOLT

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Hayward	786-3830
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Northern California's oldest and largest circulation metro weekly has increased revenue by 80% in the last 2 years and we're significantly expanding our circulation in August.

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◆ One Display Representative in an East Bay Territory.

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GUARDIAN
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Send resume to:
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San Francisco Bay Guardian
520 Hampshire Street
San Francisco, CA 94110

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WORK TOMORROW!

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Mature, dedicated telephone reps for ongoing subscription campaign. Excellent earning potential. Part-time. 821-4731, 921-3084.

Telemarketers
Sought by Eureka Theatre Co., SF non-profit theatre, for its "New Worlds New Works" 90-91 subscription campaign. Small, skilled group, competitive pay, evening hours, immediate openings. Call Albert 559-9811.

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SELECT A PEOPLE-ORIENTED COMPANY and start your career with TIME-WARNER, the world's largest media and entertainment company. Call our current TIME-LIFE customers selling videos, music and books. Comprehensive training to advance you with excellent benefits. Choose mornings, afternoons, eves; 24 hours weekly with $9 base + commissions for full time pay! Extra hours available. Enjoy your work now, call 399-2757.

WORD PROCESSORS

We need word processing operators with WordPerfect 5.1, Multimate or Wang experience. We can place you today!!!

RECEPTIONISTS

Are you a professional receptionist with a minimum of 1 year's experience? We have several great positions available.

CUSTOMER SERVICE

If you like working with people and have a good phone manner, call about this great temp job.

Volt Temporary Services
391-6830 EOE

Work For Free Health Care For Women!
Door-to-door canvassing positions available full/part-time, Monday-Friday 5-9:30pm. Women's Needs Center. Call Carol or Sol: 221-7083.

ENJOY YOUR SUMMER AND EARN MONEY TOO!
TELEMARKETING.

East Bay location near Rockridge BART.

Raise funds by phone for major non-profit organization.

Part-time afternoons/evenings
$6-$12/hr. (guar. Sal. plus Comm.)

Clear speaking voice required.
Maturity and professionalism a must!

Call Bob: 652-2282

Cunney & Jospé

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- **Receptyionists**
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To participate in our Bonus Program. Work for San Francisco's finest firms and make top hourly rates.

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Annual Membership — $50
JOIN MEDIA ALLIANCE
CALL 441-2557

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Learn By Doing
Apprentice Alliance places those who want to learn with professionals in the arts, business and trades. These are unpaid apprenticeships. For information call 863-9681 or write: 151 Potrero, SF 94103. Directory cost: $5.

Media/Advertising Interns
Growing East Bay multimedia company seeks two bright, energetic, outgoing advertising assistants. Strong clerical skills, Mac literate. Flexible hours. Great experience in vibrant, creative atmosphere. Contact Eric at 529-2974.

DROP BY ANY TIME. Our Night Drop Box is open 24 hours a day so you can drop off your ad. It's at 520 Hampshire St (corner of Hampshire and Mariposa).

■ VOLUNTEERS

VOLUNTEERS
We can use your help with various projects and tasks. For every four hours of work you get a six-month subscription for yourself or friend. To schedule a convenient time call:

255-3100 Weekdays
The San Francisco Bay Guardian
520 Hampshire St. San Francisco
(Corner of Hampshire and Mariposa).

VOLUNTEER TO WORK WITH THE ELDERLY. Become an Ombudsman Advocate in the Long Care system. Receive free training leading to certification of California Department of Aging. Network into the growing field of Geriatrics. One-year commitment required. Call 255-6010 for interview. Deadline is July 31st.

■ WORK WANTED

LOOKING FOR WORK? Look into the Employment section in Bay Guardian Classified. It'll work for you.

Graphic Designer/Production Art
12 years experience. Available immediately. Call: Kevin (415)995-5160.

Grow with the Best!

We're Talent Tree and we have long and short term temporary opportunities in all phases of office personnel: **Word Processing, Medical** and **Legal Assistants, Receptionists, Clerical, Data Entry, Clerical,** and **Accounting.**

We offer top benefits – Check some of them out:

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- ✓ **Cash Bonuses**
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Join our Talent Tree team and let us help your career grow.

Call Now: 391-2333

TALENT TREE

■ COMMERCIAL OPPORTUNITIES

READERS ARE ADVISED THAT SOME "WORK-AT-HOME" ADS OR ADS OFFERING INFORMATION ON JOBS, GOVERNMENT HOMES OR VEHICLES, MAY REQUIRE AN INITIAL INVESTMENT. WE URGE YOU TO INVESTIGATE THE COMPANY'S CLAIMS THOROUGHLY BEFORE SENDING ANY MONEY.

****CONSTRUCTION****
1-800-926-0023 TOLL FREE HOURS: Monday-Wednesday 6am-6pm, Thurs-Friday 6am-3pm, Sat-Sun 7am-1pm.
CONSTRUCTION To $19/hour. Need to hire. 1-900-926-0023.
LABORERS To $12.50. No experience 1-900-929-0023.
CARPENTERS & HELPERS - To $16/hour. Permanent. 1-900-929-0023.
DRYWALL HANGERS & FLOATERS - To $13.75/hour. Experience. 1-900-926-0023.
DRIVERS - To $500/week. No experience needed. 1-900-926-0023.
MAINTENANCE WORKER - $6/hour. Now hiring. 1-800-929-0023.
WAREHOUSE - To $9.50/hour. Benefits. Immediate. 1-900-926-0023.
MANAGER TRAINEES - To $30K. Benefits. 1-800-926-0023.
CLERICAL - To $25,000/year. Benefits. Immediate. 1-900-926-0023.
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This is not a job offer. Not an employment agency. 100% refund if not satisfied. TCS SERVICES.

FAX YOUR AD!
You can fax your ad to the Bay Guardian 24 hours a day. We'll call you back to confirm your order!

Earn Up To $1,000 Weekly
Easy work. Full or part time. Start immediately. Can be done at home. For information, send self-addressed, stamped envelope to: J.F.S. PO Box 411134 San Francisco, CA 94141.

The Guardian Guarantee
means we'll sell it for you in three weeks, or you get three more weeks FREE. Ask for details.

EARN MONEY Reading Books! $30,000/year income potential. Details, (1) 805-897-9000, extension Y-2962.

DRIVE A MERCEDES & be on the way to independent wealth in 90 days. New marketing company forming in Bay Area. Full or part-time. Call 454-0913.

Easy, Bulletproof MLM!
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Expand your income!
Environmental marketing.
Call 979-9847 to schedule briefing.

TAP INTO YOUR UNLIMITED INCOME POTENTIAL TODAY!

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Join Durk Pearson & Sandy Shaw, authors of bestseller "Life Extension" in their mental fitness product line. Get in on the ground floor of this new multi-million dollar company. Call 415-753-5104.

Share Your Love Story With Our Readers
We're looking for lovers who found each other through a Bay Guardian Relationship ad. If you've got a special story to tell, tell us. You could win a romantic dinner for two...and a taste of fame. Send your tale of true romance to: Sweethearts, The Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Responding to a Relationship Ad?
Just write to:
The Bay Guardian Newspaper
520 Hampshire St., Box #_____
San Francisco, CA 94110

Volunteer Service Finds Caring People Through Bay Guardian Classified

"I prefer using Guardian Classifieds to the daily papers because I don't want to be bothered with those looking for just any job. I do need people with special qualities who are looking for a job they will grow in — and who can relate well to others. I have always had excellent results when I advertise in the Bay Guardian."

— Steven Cohn, Volunteers in Parole

■ INVESTMENT OPPORTUNITIES

For BED & BREAKFAST-FOR SALE, see ad under "Real Estate-Investments".

Find exactly what you're looking for in Bay Guardian Classified. Read it, advertise in it, use it.

Bay Guardian Employment Ads Hit The Target for S.F. Employer

"I always get good results in the Bay Guardian. The people I interview are exactly the kind of individuals I'm looking for. The Bay Guardian targets the kind of people I'd most like to hire."

— Colleen M. Chadsey, Administrative Assistant, Fox & Carskadon/ Better Homes and Gardens, San Francisco

Guardian Introductory Service Ads Cover the Bay Area Better!

"When the responses from my Guardian Relationship ad began coming in, I was receiving so many calls from outside of San Francisco (East Bay, Marin, the Peninsula) that I decided there wasn't a need to advertise in any additional Bay Area publications. So I cancelled my other advertising. Why pay double when you're reaching the same audience?"

— Marti Sousanis Guardian Advertiser Singles Dining Out Club

Our Readers Have A Lot To Learn From You.

Educate them about your class in our Class Directory.

Each of our Seasonal classes issues contains a special advertising section targetted to people who are eager to learn.

With these classes issues, your ad will get repeated exposure – and better results than in any other medium in this market.

At just $45 per column inch (two inch minimum plus applicable production charges, if any), you can't afford to miss our next classes directory. We have special discount rates available, too, just ask. **For information and space reservations, call ANDREW HOPEWELL at 255-7600.**

ISSUE DATE: August 8, 1990
DEADLINE DATE: August 3, 1990

THE SAN FRANCISCO BAY
GUARDIAN

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SATURDAY STAT SERVICE – 10-2

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...with others! Tell them you saw it in the Bay Guardian Classified!

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a private service that specializes in remedying constituent problems relating to State Governmental Agencies. Secure immediate results from a California State Agency. Fee: $50 per inquiry. Send your request with a check/money order: Governmental Consultants.
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Complete Bookkeeping
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Nina 329-9083

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One call does it all. $5000, credit card regardless of credit history: devastating divorce, bad credit or bankruptcy. Can you get a credit card? You bet you can! 99% who call will. Major bank cards also available! Plus a fabulous 8 day 7 night vacation to Honolulu, Hawaii, lodging for 2 people and one airfare. Phone now (405) 364-5574. Ex 72

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Dana Price. 415-655-1500

Right Hand Woman
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Students
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Get VisA! Mastercard! Majority approved in spite of past credit! (Card issuer New Era Bank, Somerset, NJ) "Free" information, call 24 hours 1-205-774-3394, credit ext. N-1078

The Bay Area's best Relationship ads are even better with **Person to Personals**, our state-of-the-art telephone message system -- FREE to advertisers.

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Restorations, re-sizing, replication. Complete bridal service. Experienced care. Reasonable fees. Ann 873-3452

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LEGAL NOTICES

LEGAL NOTICES

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP OPERATING UNDER FICTITIOUS BUSINESS NAME

The following person: DENNIS PORTNOY has withdrawn as a general partner from the partnership operating under the fictitious business name of: INTEGRATED COUNSELING SERVICES at: 210 TENTH AVENUE, SAN FRANCISCO, CA 94117
The fictitious business name statement for the partnership was filed in the County of San Francisco on March 10, 1983.
The full name and residence of the person withdrawing as partner.
1. DENNIS PORTNOY: 1429 PAGE STREET, SAN FRANCISCO, CA 94117.
Signed Dennis Portnoy
This statement was filed with the County Clerk of San Francisco County on January 28, 1990.

July 11, 18, 25, August 1, 1990. L-244005

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141549

The following corporation doing business as PROVIDER RECOVERY NETWORK, 5 Richards Circle, San Francisco, CA 94124: Ravenua Recovery Bureau, Inc., 5 Richards Circle, San Francisco, CA 94124.
Registrant commenced business under the above fictitious name on the date N/A. This business is conducted by a corporation. Signed Joseph J. Gados.
This statement was filed with the County Clerk of the City and County of San Francisco on July 3, 1990.

July 11, 18, 25, August 1, 1990. L-244003

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141659

The following person doing business as VICTORIA HEXTER PHOTOGRAPHY, 1738 Union Street #304, San Francisco, CA 94123: VICTORIA HEXTER, 2780 Polk Street #1, San Francisco, CA 94123.
Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Victoria Hexter.
This statement was filed with the County Clerk of the City and County of San Francisco on July 6, 1990.

July 18, 25, August 1, 8, 1990. L-244104

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141625

The following person doing business as CALCIO DI PAOLO, 40 Princeton Street, San Francisco, CA 94134: ALDO ANTONIO LOPEZ, 40 Princeton Street, San Francisco, CA 94134.
Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed ALDO A. LOPEZ.
This statement was filed with the County Clerk of the City and County of San Francisco on July 8, 1990.

July 18, 25, August 1, 8, 1990. L-244103.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141227

The following persons doing business as MIKI BERKELEY, 625 Second St. #101, San Francisco, CA 94107: H. Scott Basel, 3552 Silver Springs Rd., Lafayette, CA 94549, Kary M. Basel, 3552 Silver Springs Rd., Lafayette, CA 94549.
Registrants commenced business under the above fictitious business name on the date June 1, 1990. This business is conducted by husband and wife. Signed June 20, 1990.
This statement was filed with the County clerk of the City and County of San Francisco, CA on June 20, 1990.

June 27, July 4, 11, 18, 1990 L-243801

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141755

The following person doing business as THE RYDAR GROUP, 4 Embarcadero Center Suite 450, San Francisco, CA 94111: KATHLEEN L. RYDAR, 110 Pacific Avenue #24B, San Francisco, CA 94111.
Registrant commenced business under the above fictitious business name on the date July 9, 1990. This business is conducted by an individual. Signed KATHLEEN L. RYDAR.
This statement was filed with the County Clerk of the City and County of San Francisco on July 11, 1990.

July 18, 25, August 1, 8, 1990. L-244106

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141228

The following person doing business as (1) Jerk; (2) Jerk Magazine; (3) Jerk-SF Cum Rag; (4) Jerk-Cum Rag; (5) Jerk productions; (6) SF-Cum Rag, 3882 16th Street, San Francisco, CA 94114: KENNETH L. FARROW, 3662 18th Street, San Francisco, CA 94114.
Registrant commenced business under the above fictitious name on the date June 2nd, 1990. This business is conducted by an individual. Signed KENNETH FARROW.
This statement was filed with the County Clerk of the City and County of San Francisco on June 20, 1990.

July 18, 25, August 1, 8, 1990. L-244105.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 140978

The following corporation doing business as (1) GOLDEN WEST DENTAL PLAN and (2) GOLDEN WEST VISION PLAN, 888 West Ventura Boulevard, Suite 7, Camarillo, CA 93010: Golden West Health Plan, 888 West Ventura Boulevard, Suite 7, Camarillo, CA 93010.
Registrant commenced business under the above fictitious names on the date September 1, 1982. This business is conducted by a corporation. Signed Karl Lahmann, President.
This statement was filed with the County Clerk of the City and County of San Francisco on June 13, 1990.

July 4, 11, 18, 25, 1990. L-243902

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 920911

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of EILEEN LUCILLE KIMIYAIE for change of name.
Whereas the petition of EILEEN LUCILLE KIMIYAIE has been filed in court for an order changing her name from EILEEN LUCILLE KIMIYAIE to EILEEEN LUCILLE BULGER.
Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this court in Department X-4 on the 14th day of August, 1990, at 8:30 o'clock A.M., of said day to show cause why the application for change of name should not be granted.
If is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.
Dated this 22nd day of June, 1990. Ollie Marie-Victoire, Judge of said Superior Court.

July 4, 11, 18, 25, 1990. L-243904

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 141722

The following person doing business as ARC WELDING, 901 Tennessee, San Francisco, CA 94107: LUIS BUSTOS CARRETERO, 2368 45th Avenue, San Francisco, CA 94118.
Registrant commenced business under the above fictitious name on the date N/A. This business is conducted by an individual. Signed Luis B. Carretero.
This statement was filed with the County Clerk of the City and County of San Francisco July 10, 1990.

July 18, 25, August 1, 8, 1990. L-244102

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern:
HORNBLOWER YACHTS, INC. is applying to the Department Of Alcoholic Beverage Control for an On Sale General Eating Place License to sell alcoholic beverages at PIER 3 FERRYBOAT SANTA ROSA, SAN FRANCISCO, CA 94111.

July 18, 1990. L-244101

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 141122

The following person doing business as HEALTH PRODUCTS INTERNATIONAL, 1150 Post Street, Suite 288, San Francisco, CA 94109: James D. Augustine, 1150 Post Street, Suite 288, San Francisco, CA 94109.
Registrant commenced business under the above fictitious name on the date June 15, 1990. This business is conducted by a general partnership. Signed James D. Augustine.
This statement was filed with the County Clerk of the City and County of San Francisco on June 18, 1990.

July 4, 11, 18, 25, 1990. L-243901

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 141561

The following person doing business as VESTA REAL ESTATE CONSULTANTS, 2 Fallon Place #37, San Francisco, CA 94133: LOIS LIONELLI, 2 Fallon Place #37, San Francisco, CA 94133.
Registrant commenced business under the above fictitious business name on the date July 1, 1990. This business is conducted by an individual. Signed Lois Lionelli.
This statement was filed with the County Clerk of the City and County of San Francisco on July 3, 1990.

July 11, 18, 25, August 1, 1990. L-244006

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 140492

The following person doing business as LITTLE RASCALS PRESCHOOL, 39 Whitney, San Francisco, CA 94110: Elizabeth Kelly Houston, 39 Whitney, San Francisco, CA 94110.
Registrant commenced business under the above fictitious name on the date May 28, 1990. This business is conducted by an individual. Signed Elizabeth Kelly Houston.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on May 29, 1990.

July 4, 11, 18, 25, 1990. L-243903

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
FILE NO. 921208

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application PAMELA SUE CRAIG for change of name.
Whereas the petition of Pamela Sue Craig has been filed with the clerk of this court for an order changing name from PAMELA SUE CRAIG to PAMELA ST. IVES.
It is hereby ordered that all persons interested in said matter appear before this court August 15, 1990, in the courtroom of Department 1 at 8:30 A.M. to show cause why this application for change of name should not be granted. It is further ordered that a copy of this order to show cause be published once a week for four successive weeks prior to the day of said hearing in the San Francisco Bay Guardian, a newspaper of general circulation printed in the County of San Francisco. Dated: July 3, 1990. John Dearman, Judge Of The Superior Court.

July 11, 18, 25, August 1, 1990. L-244004

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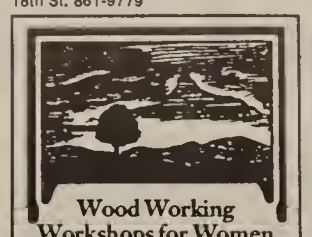

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The Rebis Project provides low-fee therapy for individuals, couples, families and groups. We work with: self esteem, depression, relationship issues, sexuality, gay/lesbian issues, sexual addiction, ACA/Codependence, living with threatening illnesses, griefwork, and major life transitions. We are a nonprofit organization's Post Graduate Internship program.
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Couples. Individuals. Caring and very experienced therapist. Impotence. Premature ejaculation. Desire problems. Inexperience. Surrogate referrals. AIDS-VD safe. Katherine Yates, MFCC, 547-4720. Anne Wiewel, RN, 839-0555.

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FOR MASSAGE TABLES-see ad under "For Sale - Miscellaneous"

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Parents & Parents-to-be
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Childbirth & Parenting Classification

■ NEW AGE NETWORK

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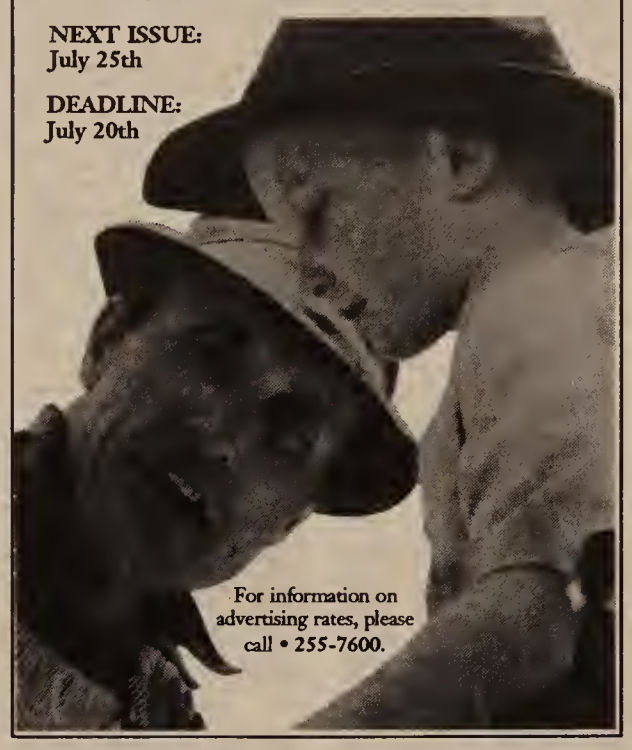
DEADLINE: July 20th



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Classified ads

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BIG HEADLINE 10 PT.
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❒ M-M
❒ M-W
❒ W-M
❒ W-W
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❒ **FOR SALE**
❒ **WHEELS**
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COMPLETE PAYMENT MUST ACCOMPANY ALL ADVERTISING. NO REFUNDS AUTHORIZED AFTER SUBMISSION.

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SUBTOTAL $_____
Multiply subtotal by number of insertions. x_____
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NAME_____
ADDRESS_____
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FOR BAY GUARDIAN USE Classification	Issues	Lines

❒ I also want a one year subscription for which I've enclosed separate payment of $24.
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❒ If you want a Guardian Box, check here and add three additional words to payment (Guardian Box #). See box service charge.

RATES

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12 WORD MINIMUM
All relationship ads are entitled to Voice Mail service at no additional charge. In order to receive written replies relationship ads must use a Guardian Box, PO Box or Commercial Mail service. Personal phone numbers and addresses are not acceptable. Additional information under Relationship heading.
Rates are per word/per week (including words in headline)
1 week.....$.95
2 weeks.....$.80
3 weeks or more.....$.70

PRIVATE PARTY ADS:
(not for relationship ads)
12 WORDS MINIMUM
Rates are per word/per week. (including words in headline)
1 week.....$.65
2 weeks.....$.60
3 weeks or more.....$.55

HEADLINES (optional): Charged by week, by word, plus flat fee (see below). Maximum 2 headlines per ad, include words in headline when calculating total ad world count. Two sizes available:
7 POINT BOLD FACE approx. 28 characters maximum. $5.50 flat fee.
10 POINT BOLD FACE Two lines approx. 20 characters maximum. $10.00 per line flat fee.

OUR WHEELS DEAL:
$15.50 for up to 18 words for 8 weeks — autos, bikes, trucks or parts!

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Frequency discounts and Classified Display ads available. Call 255-7600 for information, or to place an ad. $22.50 for 5 lines or less.

DEADLINE:
Friday 2 pm
Monday 12 pm for Real Estate and Employment Word Rates ads only.

GUARDIAN BOX:
$24.50 per issue if you want your mail forwarded; $17.50 per issue if you want to pick up your mail during business hours. Boxes expire four weeks after the ad's last publication and are for "personal relationship" ads only.

WHAT COUNTS AS A WORD?
Any word in Webster's Dictionary is a word. Most hyphenated words count as two words. A phone number is one word. Punctuation is free.

INFORMATION

PUBLICATION POLICIES:
The BAY GUARDIAN has the legal right to reject advertising for any reason whatsoever. However, we will not edit the content of your ad without your knowledge. If it is unacceptable we will notify you and give you the opportunity to rewrite it to our satisfaction. Classification of all ads is entirely at our discretion and may be changed without notice. Placement of ads within each classification is random and cannot be prearranged.

ERRORS:
We do not furnish proofs before publication, nor do we supply tear sheets after. All claims for errors in advertisements must be made within five days of publication and any claims for errors will be considered only for the first insertion of the advertisement containing the error. Rate adjustment, if granted, will only be for the portion of the advertisement that was in error. An error which does not materially affect the value or content of the ad is not subject to error allowance.

BAY GUARDIAN CLASSIFIED
520 Hampshire St., SF, CA 94110-1417
Monday and Tuesday 8:30 am-5:00 pm.
Wednesday and Thursday 8:30 am-7:00 pm.
Friday 8:30 am-2:00 pm.
255-7600/995-1805 (message machine)
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person to personals

When you see a ☎ . . . Call 1-900-844-5555.

person to personals

RELATION SHIPS

■ RELATIONSHIPS

RELATIONSHIP ADVERTISERS

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* We do not want and will not accept advertising that has a sexual objective or mentions S & M, submissive or dominant. Any advertising that is sexually explicit or implicit will be rejected.
* We do not want and will not accept advertising that offers anything of monetary value including living accommodations, gifts or trips in exchange for companionship.
* The Bay Guardian has the legal right to reject any advertising for any reason whatsoever. If your ad is unacceptable we may notify you and give you the opportunity to rewrite it to our satisfaction.
* Any mention of traveling to a specific location will be placed under Bulletin Board, Travel Companion Wanted.
* Personal abbreviations are limited to the following: M (male), F (female), W (white), B (black), A (Asian), J (Jewish) H (Hispanic) and G (gay).
* No last names, private addresses or telephone numbers are printed.
* You must use a commercial mail service, post office box or Guardian Box for replies.
* Guardian Boxes are for personal relationship replies only. The Bay Guardian does not allow commercial business solicitation or circulars of any nature to personal box holders. Mail of this type will not be forwarded.
* We do not correct most spelling or punctuation errors. $7 is charged for each copy change after submission or cancellation.

RELATIONSHIP ADVERTISERS/ READERS

TO PLACE YOUR RELATIONSHIP AD: Call Bay Guardian Classifieds At 255-7600 and charge it to any major credit card, or mail in your ad and payment with the Classified Coupon. To maximize the number of responses to your ad you will want to take advantage of PERSON-TO-PERSONALS, The Guardian's new Relationship Reply Line. It's the state-of-the art in personal messaging systems... and it's FREE to Guardian Relationship Advertisers. PERSON-TO-PERSONALS gives you the opportunity to say a little more about yourself than in your printed ad, and it makes it easier for readers to respond.

HOW IT WORKS:

In addition to your ad in the paper, you will automatically be assigned a voicemail box number, with which you can record a 60-second outgoing message at no extra charge. Just call 291-8705 from a touch-tone phone, listen to the clear, step-by-step instructions, and record your greeting. You can hear your message played back before you save it, or you can change it and try again. Your message will go on-line within 24 hours (after it has been approved). It's best to record your message as soon as possible since we start receiving replies on our "browse" option even before your ad appears in print!

TO HEAR REPLIES TO YOUR AD AND VOICEMAIL MESSAGE:

Call 291-8705 at no charge. Follow the instructions and listen to your replies as many times as you wish. When you hang up, your replies will be erased. If you decide to change your greeting, you'll have to wait another 24 hours before the new message appears on the system (but while you're waiting you will still be able to receive replies with the system message, which gives out only your box number).

■ WOMEN SEEKING WOMEN

Lovers of literature and lesbians, wine and women, dogs and dykes, concerts and conversation, hikes and horses, friends, food and fun, romance and roses, shivery sex, let's get in touch. 32-year-old professional woman. Guardian Box #41801F.

GET THE JOB you're looking for. Look in the Bay Guardian employment listings every week.

Intelligent, feminine, 24, nonsmoker, interested in art and literature, seeks similar women for friendship and possibly more. Race unimportant. Replies to all. (Go for it!) #42802☎

Exit The Bar Scene

And enter a whole new world of opportunities with Bay Guardian Relationship ads, from the privacy of your own home and phone. Just call 255-7600.

Multi Interest Woman

Sought by high energy 32-year-old into music, fashion, art, biking, cooking, dancing, laughing. No smokers or P.C. Police please. #42800☎

GWF Deadhead Here

Hey now, I know there are other lesbians who are into the Deed. I'm new here and would like to meet you. #42603☎

"Be Specific," They Said.

O.K....Looking for dark-haired, 5'2"-5'6", 28-40, non-smoker who seeks similar. My interests -- communicating, traveling, gardening, cooking, music, animals. #42801☎

Wanted-Lesbian Companions

I am 27, fun loving, caring. Interested in friendships and a relationship. My interests include metaphysics, dancing, education, music and culture. #42804☎

She's Beautiful

But shy, and needs to live out a fantasy. Beautiful, feminine, bi woman sought to help unzip my sultry, dark-haired girlfriend. Maybe you too. Don't worry if you're shy. Photo please. Guardian Box #41600A.

■ WOMEN SEEKING MEN

Complex, blue-eyed, curvaceous redhead, 31, seeks mister semi-wonderful. Into basketball, movies, museums, reading, writing, music, blah, blah, blah. Love to talk, listen, laugh, love. I do not want what I have not got. Let's mesh. #43302☎

Single WF, petite, slim, attractive, non-smoker (42), "wild-child", country girl turned big city entrepreneur, likes pets, outdoors, sports, music, culture, belly laughs, snuggles, seeking unpretentious, sweet, sexy, smart, solvent, fit, humorful man to enhance life/love adventure! 120 Village Square, Box 50, Orinda 94563. #43307☎

Brace Yourself

Professional, single WF, mid-30's, seeks single WM, mid-30's to 40's. I enjoy travel, the arts, golf, skiing, dance, and biking. 5'4", blonde, blue eyes, seeking debonair, independent, humorous, intelligent gentlemen to sweep me off my Colorado feet. #42309☎

Both Sides Now...

of my brain work. The nine-five left, professional, successful, intellectual. The five-nine right explores the arts, the intellect, the outdoors (on foot and bicycle) and all life's pleasures. This whole, nice, late 30's WF seeks similar qualities in a WM 35-48, over 5'10", who is also kind, successful, and open to a committed relationship. Photo a plus. Box 10, 1925 Chestnut St., SF 94123.

Foxy Honky Tonk Angel

pines for 40ish country baritone whose kisses make her faint; sings "Waltz Across Texas"; likes lively ladies, laughing, and loving. Guardian Box #41330F.

French woman, 40, fluent in English, charming, attractive and playful wishes to meet intelligent, emotionally secure man, 30-47, tender, outgoing, and financially independent for lively evenings and lazy Sunday mornings. Guardian Box #41333B.

Wild And Wacky

Tired of blond but blend? Vivacious 40 single WF brunette with fire in her blue eyes loves art/music/food/travel/outdoors: Florence, Venice, at-home dinner parties, Pesand's, cycling in Amsterdam. I live a "rich" life on a strict budget, but I'll share my secrets if you are: creative, special, fun-loving, curious, and strive for balance in your life. Guardian Box #41325F.

Curvy, petite, brunette, 31, seeks funny, honest, neat-o guy for cafe conversations and passionate nights. My interests range from the artsy fartsy (galleries, movies, poetry) to basketball and baseball. Even though we're not in Paris, life can still be a moveable feast. #43301☎

Desperately Seeking Sweethearts

. . . who found each other through a Bay Guardian Relationship ad. If you've got a good story, we'd like to hear it and perhaps share it with our readers. Send to:

Sweethearts
The Bay Guardian
520 Hampshire St. SF, CA 94110.

Gorgeous family woman, smart and soulful, late 30's East Bay home owner, committed mother of two young magnificent children. I have music in my heart, literature in my bones and horticulture under my skin. Psychologically sound, physically fit, financially secure. If you are similarly disposed, love children and are looking for a loyal monogamous relationship send letter and photo to Box 132, 5858 College Ave., Oakland, 94618. #42300☎

Pretty, 5'9", thin, intelligent WF, jogger, 39 (great cook), seeking 6'1" plus, kind, intelligent, emotionally, financially secure WM to love, care for, eventually marry. Photo: 1830 N. Main, #224, Walnut Creek 94598. #43306☎

Love Life

Snorkeling in Caribbean, biking in France, snuggling at home. Bright, lonely women seeking smart tender-hearted professional for adventure and beyond. 5337 College #429, Oakland 94618. #40315☎

Baroque, blues, B-52's; Monty Python, Firesign Theatre, Ridley Scott, Martin Scorcese, Bullwinkle Moose; hiking, camping, canoeing, dancing, dining, theatre; science fiction, modern literature, history. WF, 5'10", 40 seeks WM who thinks honesty and integrity are important, is tall/physically fit and hasn't let age dull his mind or his stamina. 3739 Balboa Street, #123, SF 94121. #44301☎

Single BF, romantic, loving, sincere, various interests, seeks male for fun, caring relationship. Race unimportant. Reply with picture, letter, phone number. POB 884212, SF 94188. #43305☎

Love The Occult

Professional single WF, 23, into tarot cards, candleburning, vampires, LaVey. Seeks open-minded professional. RB, 454 Las Gallinas, Box 124, SR 94903.

Articulate, intelligent, trim, handsome, 41, WF, with sarcastic humor, values honesty, loyalty, integrity, nature and family. No smoking, no drugs, moderate alcohol ok. Seeks happy, non-sexist WM in 30's or 40's, to share laughter with. Compatible and signs: Virgo, Cancer, Pisces, and yield. POB 435, Pacifica, CA 94044. #42330☎

Two attractive, petite, Asian women seek financially secure, monogamous, lifetime relationships - outdoor activities, travel, movies, dancing. 35-80, children OK. Guardian Box #41344H.

Attractive MD

5'3", 125 lbs, single JF, likes learning, music, hiking, seeks educated, reliable altruist. POB 210235, SF 94121-0235. #44300☎

WF 41, attractive brunette painter/filmmaker, slender 5'4", seeks WM companion 35-45, drugless, articulate and open to wonder. Interests should include literature and the arts. Note/photo ... Guardian Box #42326B.

You'll Never Know

What you're missing if you don't answer this ad. Attractive, blue-eyed, blondish, 5'2", 32, WF, seeks companion who is responsible, monogamous, and isn't afraid to share the closeness of a warm relationship. Also enjoys walks on the beach, hiking, nights on the town. Photo appreciated. POB 14272, SF 94114. #42318☎

Double Trouble

Two energetic, fit, mid-30's, single WF's seek fun, leftish and worldly man for, initially, coffee and conversation. Nothing kinky, but double dating might diffuse a naturally tense first meeting? We like jazz, to laugh, raft and travel. Hopefully you are centered, kind, bright and adventurous. Interested? Please send letter. Guardian Box #41317A.

Single, attractive WF, 35, bright, fun. Looking for an emotionally secure man who likes to travel, enjoys movies, concerts, romantic dinners, and secluded beaches. Photo appreciated. Guardian Box #41302B.

Well-traveled, bright attractive 25-year-old single WF who possesses healthy mind and body, a sense of adventure, creativity, individuality, and sincerity seeks companionship with handsome European or American financially secure professional WM 35-47 who travels extensively. He need be emotionally strong and physically healthy, like to inspire and be inspired, enjoy philosophical conversation and both social and quiet times. Sincerity and honesty a must. Game players and addictive personalities need not respond. Photo plus extensive letter expected. Annestasie, 2269 Chestnut St., Suite 378, SF, CA 94123.

You Found Me!

Slender, shapely, very fit 5'4" 32 brunette lover of hot music, foreign film, tennis, seeks man, 32-42, with heart, brains, brawn, sophistication, humor, sensuality and ruggedness. I'm Jewish, but open to same or other persuasions. I value integrity and wild streaks! Photo returned. Guardian Box #41343A.

Blond, Long-Haired Man Wanted

By warm, affectionate woman. POB 170305, SF 94117.

Dreaming Of Daddydom

Winsome, willowy, green-eyed, 30-year-old, 5'7", single WF, sans children, who is very attractive, intelligent, occasionally witty, and enjoys an active lifestyle (dance, music, the Arts, outdoor activities) seeks single man with similar interests, with goal of monogamous relationship leading to marriage/ children. Please be educated, financially secure, handsome, physically fit, health-oriented, emotionally attuned, and considerate. Drug/ cigarette users need not reply. Photo optional. Guardian Box #41318H.

World Traveller

Articulate, independent, beguiling, polyglot Mills woman, 44, known for casual elegance, seeks well-educated, self-assured, financially comfortable gentleman with a sense of adventure and a passion for books, art, classical music, jazz and cinema. Appetite for international affairs and foreign travel mandatory. Looks optional. Guardian Box #42315A.

Large, Rubenesque, 38-year-old psychotherapist, 5'8", enjoys taking direction in fantasy play, seeks tall, thin, unusual man who loves depth in communication and wants children. San Rafael. #42325☎

Single WF, youthful slim 44. Intuitive, mystical, pragmatic, creative, educated (Ph.D.), sensitive and kind. Call or write. Guardian Box #41335F.

Single professional mom in 40's seeks caring man for close, long-term relationship. #42301☎

Smart, funny, unpretentious WF, 39, attractive non-smoker, good friend, great cook, fond of baseball and the blues, seeks caring, entertaining man for fun and romance. No Republican/Yuppie wanna-be's please. Box 192682, SF 94119. #42311☎

Art Student

Single WF 25 just moved and very lonely in this fabulous city which I'd like to explore with a single WM 25-35. I'm not into the health craze, more interested in intellectual and spiritual development. Looking for a loving, monogamous relationship with someone who has the capacity to be open and emotional without feeling threatened. No workaholics please and smokers are welcome. Guardian Box #43300F.

Bodacious Blonde

Busse baby boomer bonhomie beguiled by ball games, books, beaches, bird watching, bowling, bullfights. Guardian Box #42306F.

Women with large collection of Billie Holiday records, just turning 40 Oh-My-God! Never mind. Jewish/secular, attractive, shapely/slim, Mediterranean looking longs for man with positive sense of self, attractive, solvent, dog loving. Prefer secular JM, mid-30's to 40's. Interested in relationship with possibility of children. No smokers or political conservatives. Guardian Box #42308F.

Shy, soft-spoken BF, 33, 5'8"; love new adventures, cultural experiences. Prefers friendships that develop like slow molasses but feels the way cold spring water does when it first hits your throat. Seeks friend over 40, intelligent, sense of humor, playful, nonmaterialistic, sensitive, tough, egalitarian. Race unimportant. Guardian Box #41311A.

Creative, 100% committed to major project, WJF, 42, caring person, 5'5", slim, seeks man 40-50, values open communication, mature, motivated, politically aware, financially stable, enjoys outdoors, arts, fun times, quiet times, nonsmoking, for friendship and more. Photo appreciated. 1032 Irving, #784, SF 94122. #41315☎

Leave The Bar Scene Behind

There's a better place to meet that's worked for thousands of Bay Area singles: Introduce yourself to the kinds of people you want most to meet and get your responses by mail or on Person to Personals, our unique Relationship Reply Line. Get ready for a change of scene by calling 255-7600 today.

Simply Irresistible

Blonde, slender, attractive 37 enjoys world travel, sailing, great wines, gourmet dining. Looking for one white knight: sincere, fit, well-educated, financially secure. Phone, note, photo. Guardian Box #41338F.

Ready for romance: pretty, slim, savvy, fun WF, 37, somewhat refined/stylish, yet outdoorsy too (bicyclist, skier), enjoys dining out, museums, weekend trips, Sunday brunch, seeks intelligent, fun, warm, sociable, good-looking, charming, funny, sometimes medcap WM, under 43. Photo helpful. 298 4th Ave. #322, SF 94118.

Guardian Classifieds bring buyers and sellers together week after profitable week.

Quality Product

Spirited, attractive, intelligent, professional woman, late 30's, 5'6", slender, fit and very active. Interests include the great outdoors, full range of cultural activities, and travel. Seeks similar qualities in man, 40's plus, who must have a sense of humor, fun, adventure, and be sincere and unafraid of commitment. Photo appreciated. Guardian Box #42324H.

Green-eyed, dramatic-looking, very attractive, slim, Jewish female, intelligent, professional, 37, nature lover who hikes, bikes, appreciates jazz, good books, films and most important, stimulating conversations, desires to meet an energetic, attractive, physically fit, Jewish, professional male, mid 30's to mid-40's, who shares similar interests, politically liberal, financially stable, and longs for a committed relationship with possibility of children. Photo appreciated. Guardian Box #42313F.

Good looking lovely single WF, ex-high fashion model, new to area, loves music, art, walks, getting away, dining, dancing. You are good looking single WM 50's, 60's, successful, bright, charming, kind. Objective: laughter, and good times. Guardian Box #41341A.

Exceptionally attractive WF, 120 lbs, 5'8" tall, early 40's, fit, professional, cultured, nonsmoking, long-haired brunette seeks tall, sincere, successful, attractive, outdoorsy professional WM 40-50, for caring relationship. Box 5187, San Mateo 94402. #41308☎

Unabridged

Vivacious, curvaceous, pulchritudinous, sometimes outrageous, hilarious even sagacious, contagious, perspicacious WF, 49 seeks 45-plus WM -- bright, with height, might, sense of right; delight. Special man: permanency plan. Telephone for the birds: photo worth 1,000 words. Guardian Box #42318F.

Vivacious, trim woman. Gentle, caring, spiritual. Moving to Bay Area in near future. Presently in Sacramento. Would like to establish relationships in advance of arrival. Your letter and photo, and, if comfortable, phone number gets my response. POB 22013, zip 95822.

Shall We Dance?

WF, 41, 5'8", fit, attractive, professional seeks partner for the "dance of life" as well as the dance floor. I love ballroom/ swing dancing and would love to meet WM 35-48 with this interest or an interest in learning. Other things I also enjoy: watching birds, walking on the beach/woods, ballet, travel/touring. Hoping for friendship, romance, committed relationship, marriage/children. Would you like to sign my dance card. Guardian Box #41339A.

Cherchez-Vous???

Strikingly attractive professional WF, separated, 35, brainy, witty, and fun seeks 35 plus, single WM. You're attractive, confident, intelligent, with a sense of humor. I enjoy acting, theatre, sports, dancing and laughing at your sparkling repartee. #42310☎

Let's Dine Out!

Single WF's interested in meeting single WM's, professional, financially secure, 45-60, for fine dining. No host. Write 110. S. El Camino Real, Suite 120, San Mateo 94401.

Single WF, 31, blonde, blue eyes, 5'8", slim, intelligent, educated, pretty, professional. Seeking single man who is tall, fit, affectionate, warm, sensitive, honest, professional, 35-45. Race not important but good character, sense of humor is. I love wine, music (especially reggae, gospel and jazz), laughing, my cat. I value my friends, my career (work with elderly), personal growth, and people of integrity. I also like the beach, boating, hiking, ballet, film, theatre, and good food. I love intimacy - mental, emotional and physical, and passion. Am looking for a man with similar values and interests. Prefer nonsmoker, drug-free. Note, photo, phone. Guardian Box #41309F.

Tall Attractive

Taurus, 25, WF, loves tall, attractive, black men, 5'11" plus, 32-45, drug and smoke free. Enjoy nature, beaches, movies, listening to soft soul type music, Chinese food, and much more. Let's meet for fun and romance. Photo appreciated. Guardian Box #42305F.

Filipina, 21, 5'1", 104 lbs., seeks sincere, kind gentleman, any age. Box 274, 723 Camino Plaza, San Bruno, CA 94066.

Slender, sparkling and smart, I've crossed the 40 mark and the Bay to the Brackers finish line. From sophisticated restaurants to Toulemne Meadows, from symphony concerts to Glide church, I'm active, attractive, adventurous and eclectic. Successful career but domestic too. As a mom I enjoy skiing and Giants games with my son. As a lover I prefer Paris or Mexico. Also love friends, reading, playing music, dancing. 5'8", no gray, no flab. Photos returned. Guardian Box #41310A.

Pretty, spunky, 38, JF, who is adventuresse, with a genuine Joie De Vivre. Passionate about travel, care deeply about politics and people; warm, witty, spontaneous, creative, and a great cook. Tempted? Guardian Box #41337A.

Men In Academia. Attractive slender blonde femme seeks professorial fifty-ish male with sense of humor, possible Hedonist streak. Box 58, Berkeley 94701.

Sweet Creative Woman

40's, Jewish, tall and graceful seeks tender-hearted, grounded ethical man who also desires enduring relationship. Do you love music and nature? Kids fine. Letter appreciated. Guardian Box #43309H.

Snazzy Title

Narrowing my focus from public relations to private. Dynamic JF, 41, single, slim, warm, attractive, likes Lake Tahoe, Dane Carvey, and photographing people. Wants to meet a sweet, health-conscious, intelligent, verbal, single JM, who is ready for a permanent relationship. Photo appreciated. POB 27134, SF 94127. #41334☎

I am sweet honey in the tea. Single BF, professional. You are confident, warm, loving, sincere, professional single man between 35-45, race unimportant. Reply with picture, letter, phone number. Guardian Box #41305F.

Young-looking 38-year-old pretty single WF health professional longs to begin family with strong, yet serious, financially secure, physically fit, good looking man. Garlic, olive oil, mountains, deserts, babies, massage, music. Friends then lovers. 2705 Webster, Berkeley 94705, Box 5532. #41332☎

Attractive, playful, down to earth, WF, 49, 5'8", with a philosophical bent and enthusiasm for life. Seeking delicate balance or work/play, adventure/ security, freedom/intimacy. Wishes to share this journey with loving, sensual, accomplished, nonsmoking WM, who enjoys films, ethnic dining, travel outdoors and "schmoozing." Guardian Box #41329H.

Oriental lady, 37, 5', with kid seeks nonsmoking, independent, happy man. Photo/phone appreciated. POB 12054, SF 94112.

Fonda-Hawn Hybrid

Seeks man of character, charm and creativity for love, laughter and perhaps the breeding of Leprechauns. Photo appreciated. Guardian Box #42317H.

How to Answer Relationship Ads:

with a ☎
call
1-900-844-5555
The Bay Guardian
Person to Personals
Relationship Response Line
.99 per minute
The ads that contain just a ☎ can be written to ONLY if they have a post office box outside the Guardian.

Questions? Call 255-7600

Friendly, petite, cute, intelligent, single WJF, 37, who is creative, artistic, sensitive and free-spirited, is looking for like minded person with a good sense of humor. No smokers, substance abusers or Republicans. Guardian Box #41324H.

Can You Walk, Talk and Laugh At The Same Time

My best friend is great looking: tall, fit, 40, and feisty. Progressive, professional, half-time single mom, warm and witty, looking for relationship with attractive, together, like-minded man who knows how to have fun and be serious. Write to Emily POB 460703, SF 94146-0703, and I'll pass your letter on to her.

Going A' Courtin'

I'm a 5'3", single female, slender, slightly shy, sometimes intense, open-minded, mental health professional, who enjoys trying new things. Some of my interests include concerts, hiking, and educational lectures. You are basically mentally healthy (I have enough patients thank you!), have a life in generally good shape, and are knowledgeable in your own right. Musical aptitude a plus, but not essential. Both of us are considerate, drug-free, disease-free, financially self-reliant, genetically healthy thinkers seeking an affectionate, ongoing relationship that just might (I hope) include baby-making. POB 640542, SF, CA 94184-0542. #44303☎

Good Word of Mouth

...is good for any business. But a Bay Guardian Classified ad can do a lot more. We'll spread the word to more than 225,000 potential customers every week. Call 255-7800 and start giving your business the exposure it deserves.

TROUBLETOWN Romance

BY LLOYD DANGLE

Thoughtful, quiet, 35, eclectic homebody who also likes to travel seeks kind and considerate designer-craftsperson who is independent, not anti-social and doesn't need crisis to make life interesting. He's been able to make at least some of his dreams come true. I'm interested in all kinds of music from KUSF to classical. I love films, reading and giving my cat a bath (she especially likes the spin-cycle). I don't smoke, drink, etc. Guardian Box #41321H.

Romantic WF seeks long-term commitment with serious laughter loving WM 44 years and up. Interests include children, movies, walks and healthy living. Photo appreciated. Guardian Box #42307A.

Creative, thoughtful, Asian-American woman, 39, seeks spirited partner, 38-43, for all manner of lifetime collaboration and mischief. Appreciative of someone both imaginative and responsible. If you care about the arts, Asian cultures, travel, hiking... let's see if mutual attraction and inspiration await us. Asian men especially welcome. Nonsmoker, no drugs. Guardian Box #41340F.

Very attractive single WF 38, warm vivacious health professional, 5'8", slim, fit, loves running backpacking, arts, culture, seeking tall fit single WM professional 32-45 who's kind, honest, communicative, for long-term relationship. Photo, note. Box 181, 2440 16th St., SF 94103. #42322

Attractive, bright, affectionate WF, 35, seeks stable, romantic, marriage-minded, WM or AM, 32-42, 5'10" or taller. Yes to nature and the great outdoors. Yes to stay-at-homes with great inner world. Yes to music, art, cats/dogs, running or cycling addicts, long walks, long talks, respect for religious values, making love. No to ultra-hip hype, play-the-field types, sexually transmitted diseases, commitment-phobes, sailing or tennis addicts, or making babies. (OK to kids you may already have.) Partial to slightly long, very dark hair; East Bay. Notes with photo, self-portrait, or self-disclosing enclosure answered first. Sincere only please. P.O. Box 23342, Oakland, 94623. #41307

Tall, lean, intelligent dude 30's-40's, into creative endeavors, sought by like WF for alternative art and performances, and SOMA prowls. Long hair and handsome a plus - black clothing optional. L.W. Box 9002, 5000 MacArthur Blvd., Oakland 94813. #42312

Pretty, slender, leggy WF, 31, seeks older, married, wealthy WM. 3315 Sacramento St., Suite 257, SF, 94118.

Man With Content In His Character
Good-looking, Jewish women, 41, slender, irrepressible, literate, leftist, cyclist, talker, hill walker. Through with feckless men. Seeks attractive, kind, at home with himself man - capable of commitment. Over average sense of humor appreciated. POB 480703, SF 94148-0703. #42319

Bright, Attractive, Persian Lady
Progressive values but also old fashioned, seeks attractive, comfortable, informal, forthright, intimate, Bay Area man, 45+, for long-term relationship. Guardian Box #41342F.

Amusing And Whimsical
JF, mid-30's, funny bright affectionate pretty green-eyed blonde, friend to animals, loves children, seeks strong, caring JM for happy endings. POB 281624, SF 94128.

Beauty, Brains, Wit
and more combine in this Ivy League and Oxford graduate woman. Seeking a man of science, age 28+ who will enjoy my quick mind and talk techie to me. In my mid 30's I find myself free to seek a men of accomplishments, grace and high virtues to match my own. Hobbies include geology, physics, cars and chemistry, but I trained as a classical linguist. Now I have a successful business for lawyers. If you are a warm, stable, smart and alive man looking for a loving and passionate woman who will challenge your mind and soul, contact in detail. Guardian Box #42328F.

Bottticelli type: fair-haired, blue-eyed, slim Italian-American college professor, earthy, vivacious, funny, passionate, compassionate. Politics: leftist, environmental, feminist. Music: Elvis Costello, REM, Mozart, Patsy Cline. Enjoy city cultural scene, Sierras backpacking, South of France, the Mission. Seeking commitment with WM, 35-45: kind, energetic, emotionally mature, politically aware, highly intelligent, non-corporate professional who likes to laugh. Guardian Box #41313B.

Sports Partner And Travel Mate
Single gay/straight WM 38-50 to play golf or tennis with and travel to warmer climes. Friendly and loves dogs, fit and health-conscious, likes mellow rock, prefer tradesman. Adventurous and spontaneous. Strictly platonic. 2281 Market #108, SF 94114. #41300

Star Seeks Same
Exceptionally: alive, loving, smart, attractive, fit, slender, funny, involved, happy. Seeking vital, joyful, mutual commitment with exceptional man, 48-56, of similar traits... 5'10" or taller, who is true to himself and has vision to share. Box 206, 2443 Fillmore, San Francisco, CA 94115. #42112

Stylish, youthful woman, 45, in design, seeks committed relationship with man 40-55, who is aesthetically-oriented, creative, fit, sexual and adventurous. #43304

Pretty 37-year-old East Bay professional woman would like to meet professional man who likes his work and is preferably a dad. Guardian Box #40301F.

Holistic, creative, pretty woman, 38, aware, life-embracing, loves outdoors, music, meditation, festivals, life and laughs, seeks kind, fun-loving life partner/friend. Deadheads, vegetarians welcome! POB 170312, SF 94117. #42314

Creative, playful, beautiful WF seeks BM who's tall, fit, energetic, perceptive, gentle (45-55). Photo. POB 5602 Berkeley, 94705.

Someone Is Waiting

...to meet YOU. Don't keep that special person waiting any longer. Place a relationship ad in Bay Guardian Classified and reach out to the kinds of people you most want to meet. Use the handy coupon in this week's Bay Guardian or call 255-7600. Why wait?

Every week, thousands of readers buy, sell, rent, hire, find jobs and get acquainted in the pages of Bay Guardian Classified. It works.

Very intelligent, attractive, open-minded, financially secure single WF seeks male counterpart for committed relationship. More about me: professional who spends a lot of time at work but is also concerned with social and political issues; vegetarian (for ethical and health reasons); 5'10" tall; physically fit (due mainly to jogging and bicycling); enjoy ethnic restaurants, reading and nature; 28 years old; independent, mature and caring; sarcastic sense of humor. If we may be compatible, please write to POB 191684, San Francisco, 94119.

From the boardroom to white-water rafting, this attractive, fit, 40-year-old, 5'7", single WF is not only "a good audience" but a warm-hearted, huggable, sensuous kind of gal. If you, too, are prone to the lighter side of life, in your late 30's to late 40's, enjoying a successful professional career, and are as comfortable in a tux as you are in pinstripes or hiking boots, please send a descriptive note and photo. Guardian Box #42605F.

Bored?
Me too! Connubially connected fortysomething, tall WF seeking an occasional companion/friend. POB 1828, Orinda 94563.

Single WF, late 30's, straightforward, energetic, with active imagination, wants to laugh and play with totally human male. Hike, bike, play charades, dance, open to the new and unusual, or the pleasantly ordinary. Can dress up and can fix leaky faucet. Not at the same time. Guardian Box #41331F.

WF 43 good-looking, warm, musical, multi-lingual, intellectually curious, slim, runner, mother, with class and charm, seeks accomplished, caring and creative man, slender, to 55, to share ideas, music, outdoors (backpacking), and eventual stable relationship. Guardian Box #42327B.

Brainy Beauty
Strikingly attractive, spirited, Jewish, professional women, mid-30's, tall, blonde, slender, blue eyes, seeks successful man for love, marriage, eventually children. I am warm, bright, caring, humorous. Love literature, music, film, theater, Italian culture, jogging outdoors. Seeking one tall, lively, funny, emotionally open, financially secure man for fun, passionate, committed relationship. Guardian Box #41323F.

How To Answer Relationship Ads:

with a
write
S.F. Bay Guardian
Box #_____
520 Hampshire St.
S.F., CA 94110
Questions?
Call 255-7600

Realistic Idealist

Single female, slender, petite, ardent, enthusiastic, empathic, warm, flexible, adaptable, even-tempered, music-loving physician, seeks healthy, reliable, tender, gentle, trustworthy JM, with 20 plus years of education. POB 590232, SF 94159-0232. #44302

person to personals

When you see a ☎ . . . Call 1-900-844-5555.

Single Female Designer
Looking for you; tall, handsome man 50+ to be my dear friend and partner. No smoker. Business Europe-U.S.. Guardian Box #41319A.

Leading Man
Between 25-30, sought by 25 year old leading lady who has a sharp wit, exotic roots, loves films, dining out and having cerebral conversations. Please write to: P.O. Box 26414, SF, CA 94128-6414.

Appealing Woman, 37
Warm, vibrant, funny, smart and pretty, who also enjoys quiet, reflective times, would like to meet a man, 30 something to 40 something, who wants a committed friend/lover relationship. Guardian Box #42321H.

Single WF, 25, sexy, sophisticated, humorous, multi-lingual Cal grad seeks educated single WM 27-35 in Italian suit to share la dulce vita. I am self-aware and driven towards personal growth and success. I want the best in life. If you do too, write and send photo. Guardian Box #41301F.

Parla Italiano?
Sto cercando qualcuno aiutarmi con la lingue italiane. Sono bella, 40-year ragazza chi place cucina di cinese, giapponese e, per certo, di California. Sono scritice di sceneggiature di vino. Risponde con lettera breve e foto, per favore. Guardian Box #42304H.

Modest, presentable, solvent wordsmith. Slim, healthy, 5'7", 45, nonsmoker. Complex, intellectually provocative, sometimes funny (sometimes not). Like ideas, wordplay, kids, ordinary life, professors, humanists, potential for occasional irritability, and possibly doctors. Flee rash expectations, instant intimacy, perfection, narcissism. #41304

Two attractive, professional women, 29 and 35, seek new male friends for comedy, dancing, outdoor activities and adventures. Positive guys with a love of life, and good looking too! Contact us! 190 El Cerrito Plaza #113, El Cerrito, CA 94530. #41303

Single WF, 39, slim, artsy, bookish, nonsmoker, looking for summer. Guardian Box #41336

Drinking In Exotic Cultures
Enriches my life abroad. The arts, psychology, learning, helping, friends, etc. enrich my life in S.F. All that's needed is a wonderful man interested in the above, who's happy, creative, bright, adventurous, successful and kind, good looking, lean, sexy, clean-shaven, 35-42, and able to handle a dynamic, petite, fit, sensual, young, 36-year-old arts professional, full of humor and passion for life. Guardian Box #43303H.

Adventuresa - Truly Likes Men
Seems many single women don't. Also likes hiking, exotic foods, new experiences. Are you kind, friendly, intelligent, 5'10" plus WM? Looking for me? Slender, 40, tall, pretty WF, independent, sensitive, childless nonsmoker. Returnable photo appreciated. Guardian Box #41327A.

What Is Browse?

Advertisers:
When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personals 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies days before your ad appears in print.

Respondents:
There is more than one way to find that special someone through the Bay Guardian personal ads. Maybe you need to "browse" to find the right person. Call 1-900-844-5555, choose your category, and listen to some of the fun, interesting people who are looking for their new relationship. You don't need a copy of the Bay Guardian to respond, in fact some of the messages you hear may be previews of ads that aren't even in the Guardian yet!

Feisty Redhead
35-year-old performance artist, who loves to wear exotic shoes, and adores intense intellectual arguments, seeks passionately, fun-loving, equally crazy kind of guy to do movies, hike under freeways in the dead of night, and like-minded activities. If you are fun, flexible and creative answer this ad. Guardian Box #41326B.

Fit, Fabulous, And Forty-ons
Raven-haired beauty; intelligent, articulate, slender, shapely and sensual, desires quality relationship with attractive, honest, enlightened, nonsmoking, mainly-monogamous man. Guardian Box #41312A.

Esprit Women
WF, 37, energetic, easygoing, professional in great shape. Wide interests: camping to room service, funk to classical, high tops to high heels. Mad moviegoer who loves to dance seeks equally diverse, tall, financially stable male who is fun to be with and relationship-ready. Photo please. Guardian Box #42320H.

Happy endings begin with Bay Guardian Relationship ads.

Dynamite Brunette
Eastern transplant with dazzling smile, 37, eclectic, energetic, adventurous, and Jewish, seeks a guy who's smart, good-looking, upbeat and sexy. Guardian Box #42323H.

Beautiful, imaginative, foxy WF, 32, pondering playful fantasies seeks generous gentleman (45+, married?) with compatible desires. Box 4014-219, Alameda 94501. #43308

Warm, witty, attractive, intelligent, semi-retired, with racially, ethnically diverse family and friends seeks male counterpart. Guardian Box #41314H.

Cute, petite, 5' blonde, divorced JF, 48, ex-dancer, art administrator loves jazz, dancing. Seeks handsome, healthy, single BM for dinner, dancing, hikes, travel, tennis. Box 590, Mendocino, 95460.

Will Shave Legs For True Love
I'll make the big sacrifice for that special guy who's interested in sharing my slightly eccentric world. I'm 34, 5'3", 110 lbs, single WF - green-eyed redhead. I'm constantly creative, massively humorous, incurably affectionate, brightly intelligent, insecurely attractive, secretly shy and never boring! Please be complex, funny, passionate, responsible, monogamous, communicative and sweet. Do you love art, the color olive green, music, wild ideas, food from foreign lands? Warning - I hate raw fish, Post Modern pretentiousness, sunburn and large crowds. Take that chance, do the letter, photo, phone thing. Please no smoking, drugs, simpletons or charismatic psycho killers. Guardian Box #42329H.

No Nice Jewish Men Please
I am looking for an extraordinary Jewish man! You are talented (in your own way) and exceptional at what you do - be it carpenting or lawyering or stand-up comedy. You are creative and outspoken and patient, and you do not view your own life and its occasional catastrophes too seriously. I am independent, sometimes beautiful, usually unpredictable, and always late. I am an Ivy-educated, multilingual, San Francisco native - born in '54 (I'm 28). Please send self-portrait - pencil or charcoal preferred. (Yes, I'm serious!) No previous artistic skill required - all serious attempts considered. Photo also welcome (of your kitchen sink, your favorite neighbor or ??? - but please not of your self!). Guardian Box #41316B.

What If This Really Works?
Then this 36, single WF, truly attractive, creative underachiever with great sense of humor and style would find a cute/handsome, funky, creative type guy, 34-40. Please have a real job, good clothes, and a warm heart that beats. Let's be partners for clubs, films, food, art, and other interesting things. Photo appreciated and returned. Guardian Box #41322H.

Pretty, Hazel-Eyed Brunette
Shapely, single WF, 5'2", youthful, early 40's, lots of interests, healthy lifestyle, spiritually aware, generally a happy camper, welcomes letter/picture from taliish, single WM who is comfortable with himself and emotional intimacy. Guardian Box #41308A.

You are creative, sensitive, smart, easy-going, self-reliant, attractive, outdoorsy, non-corporate, charming, at home in a feather jacket. I am similar, single F, tall, dark, exotic. I love deserted beaches, crowded nightclubs, live music, especially alternative, motorcycles, hiking, camping. I revere nature, find joy in simplicity, am enthralled by life's complexity. Too independent call. Listen. Speak. Get through to me. #41328H.

Sense Of Purpose In Life,
Intelligence and warmth required by intense, creative, sensual single JF, 33, 5'8". Dark beauty with hourglass figure seeks companero for crossword puzzles, opera, baseball, lute music, passionate romance, domestic bliss, changing the world. Guardian Box #42303F.

I'll get to the point. Single, WF, 37, 5'6", seeks single, WJM, 38-48 for long term relationship. My interests include art, classical music, theatre, film and travel. Your interests are hopefully, the same. Sense of humor a must! Send me a letter and photo. Guardian Box #42302A.

Big Can Be Beautiful
WF, 5'7", 250 lbs, smart, strong, sexy, seeks ongoing, communicative, romantic friendship with emotionally available, S.F. WM under 45. Please no workaholics, smokers. Photos returned. 450 Taravel #236, SF, CA 94116.

Beautiful Legs
Green eyes, long auburn hair, very pretty single JF, mid-30's, 5'3", 110 lbs., runner, lawyer, writer. I am articulate, artistic, athletic, sensual, cultured, well-travelled and educated - a women of integrity. Seeking a verbal, witty, fit, good-looking, professional single WM 35-45 to explore the arts, nature, intellectual, emotional, and sexual intimacy. Photo appreciated. Guardian Box #41320A.

Make new friends or find romance with Bay Guardian Relationship ads.

■ MEN SEEKING WOMEN

Stylish brunette vegetarian! Let's have dinner and find out what else we have in common. 27, single, native. #41165

Witty, intelligent, unpretentious WM, 39, employed, solvent non-professional, mature lover, world traveller, seeking attractive, down to earth woman. Free weekdays a plus. No smokers, heavy drinkers. #41127

I'm single WM, 32, tall, slender, attractive, non-materialistic, liberal graduate student. You? POB 347332, 94134. #43118

Mr. Regular Guy
38 native SF likes regular gals who laugh out loud and like spaghetti, who tolerate Sinatra, garlic, and swimming, and who do not own more than one book by Shirley MacLaine. Send picture of your cat. Guardian Box #41115H.

White knight seeks black maiden to discover Camelot. POB 3252, Oakland 94609. #43103

"Hanky Panky"
Attractive, intelligent, playful, thirtysomething, single WJM, successful professional, liberal politics, loves travel and contemporary literature, longs to meet an attractive, intelligent, single WF, 23-35, who's intrigued by that new Madonna song. If you secretly long for someone with a firm hand (or have one yourself) take a chance! #41100

Napoleon Seeks Dr. Ruth
Short male, 27, 5'5", 140 lbs. seeks petite and slender female to take ballroom dance lessons with. Guardian Box #41157H.

Make new friends or find romance with Bay Guardian Relationship ads.

Japanese-speaking WM, 42 retail store manager, seeks AF for romance, possible marriage. Children OK. Let's share movies, books, restaurants, travel, bridge, philosophy, massage, intimacy, fun. 350 7th Ave., Box #79, SF 94118. #44101

Formerly funny fella seeks wonderful woman to help him put the smile back on his rather nice-looking face. Prefer scrawny, creative individualist. Guardian Box #41130F.

Nontraditional AM, fortysomething, classy, handsome, with a lot of style, professionally successful, 5'6", 135 lbs., fluently French speaking, have lived in Paris. Looking for a professional, pretty, slender, petite WF, age 28-40 for committed relationship leading to marriage. French speaking a plus. #42101

Marriage-minded Republican, 44, 5'10", secure, fond of white child-bearing white females. #41131

Sweet Romance

Single, professional WM, sensitive, strong and solvent, seeks intimate female companion, 16-45. I enjoy travel, reading, motorcycles, movies, and sailboats. I value intelligence, directness, passion, and sensuality. Extra credit for light drink, no smoke, East Bay. The magic begins with your letter or call. Guardian Box #42107F.

It's A Wonderful Life
Single WM, youthful, 39, attorney by trade, blue eyes, 5'9", trim/muscular. My interests include film, cycling, airplanes and traveling. I would like a relationship with an intelligent, pretty, nonsmoking, single WF, who believes in living life to its fullest and who is ready for honesty and intimacy. Photo please. Guardian Box #43117H.

I'm Beautiful, So Are You
If you are 21-35, open-minded, and have nothing but good things to say about yourself and others, this 29-year-old, non-judgmental man would love to hear from you. Guardian Box #41140H.

WM, 40, musician, very considerate, nice looking, good humored, seeks attractive, smart woman, 20-40, to sing country songs with, which will in turn lead to a marriage like George Jones and Tammy Wynette's, except for the divorce. Guardian Box #42105H.

Asian
WM, 43, 5'10", trim, honest, accepting, seeks gentle friendship, possible commitment with slender, nonsmoker. Single mom fine. POB 14428, SF 94114.

Seeking cute lady with short hair and light eyes. Attractive, athletic, active professional, 28, 5'9", 175. Blonde, green. Enjoys travel, music, dancing, cooking. We both are romantic, affectionate, adventurous, humorous, playful, honest. #42113

Can We Talk?

We can if you're open, educated, career-oriented and fun-loving. Dynamic CEO, 39 (looks younger), humorous, active, divorced and recovering workaholic. Non-stereotypical Asian American wants friend first, then...? Guardian Box #41104H.

When you see a ☎ . . . Call 1-900-844-5555.

person to personals

person to personals

RELATION SHIPS

African male, 33; 6'2", 200 lbs, seeks lasting relationship with sincere female, 26-35. Send photo: WJC, P.O. Box C34780 Temal, CA 94974.

How To Answer Relationship Ads:
with a ✍ write
S.F. Bay Guardian
Box #_____
520 Hampshire St.
S.F., CA 94110
Questions?
Call 255-7600

Playful Childlike Sexy
Meditator: fine mind/body seeks inspired playmate to love. Guardian Box #41108F. ✍☎

Aware, attractive WM, 35, seeks cognoscente for friendship, love, and intelligent discretions. Percipience and environmental conscience necessary. Backpackers, deadheads, single mothers, internationals, linguists, and baseball fans preferred. Photo appreciated. POB 23872, 94523.

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.99 per minute

Blue Eyed
Aerobically fit, educated, personable and attractive woman is sought by a WM, 33, 6', professional who is definitely funny, musical, outgoing, handsome and in shape to share volleyball, rock n' roll, fine dining, travel, camping, outrageous comedy and more. Send photo to Guardian Box #43121F. ✍☎

Fast Mover
Single WM scientist: Project leader. Harvard grad. Labrador owner. Trail explorer. Bicycle rider. Ballet subscriber. Science-fiction devourer. Wine lover. Financially capable. Highly ethical. Emotionally accessible. Playful romantic. Creative cook. Dry wit. Thirty-two. Five eleven. One seventy. Seeking soulmate: Single WF. 25-35. Smart. Slender. Fit. Confident. Educated. Professional. Warm. Independent. Open. Nonsmoking. Drug-free. Note, photo, phone. Guardian Box #41112F. ✍☎

Honest, considerate, intelligent, slender, playful, romantic WM, in 30's, seeks similar F. Must be communicative and appreciate life's contrasts. Box 203, Berkeley 94701.

Professional 44 WM. Enjoy reading, photos, travel, conversation, dinners, psychology. Looking for someone sane, plain, practical and who can care about herself and me. Prefer under 5'4", an open mind, a warm heart and some principles. East Bay. Guardian Box #43119F. ✍☎

You've got that special character about you. You're not into real pretty and prissy, nor overly concerned about fine clothes, make-up and hair. People have always thought you to be sorta tomboyish, I've always known that it's your type of lady that appeals to me most. We're both down to earth and enjoy the simpler lifestyle, we love the outdoors, exploring, hiking, camping and we'll do a lot of it. I'm White, 30's, very mature, stable and secure, 5'7", I smoke but do not drink. I'm tired of being lonely for companionship, hugs, kisses, cuddling and the other rewards that a meaningful, long-lasting relationship can provide. Please let me hear from you! POB 516, San Lorenzo, CA 94560. #41143☎

Short, left-handed ladies pay head if Au Naturelle is your speed. Disabled? No sweat. I'll make you a bet we might be just what we need. Guardian Box #42110F. ✍☎

Nicaman Seeks Nicawoman
37-year-old attractive WM, 6'3", 210 seeks warm, affectionate women 29 to 40 for honest, caring relationship. We will talk together, cook together, go to movies together, plant geraniums together and more. I'm liberal, non-religious, nonsmoker, non-drug-user, financially stable and emotionally accessible. Anybody want to join me for the next 20 or 30 years? Guardian Box #41129F. ✍☎

Semi-Retired Professional
Divorced, Jewish WM, 60's, slim, active, many interests, emotionally/financially secure, seeks similar partner, late 40's/early 50's. Box 150484, Marin 94915-0484. #42116 ☎

Role Reversal?
Single WM, 30, very attractive, articulate, creative, confident, financially and emotionally together, seeking equally terrific, playful single WF who would delight in being assertive, firm, and demanding behind closed doors. I'm located in Los Angeles, but travel frequently to the Bay Area. If you like "Nine and 1/2 Weeks" and "Story of O", but thought the roles should be reversed, call. #41101☎

Marin Horseman
Divorced WM, young 52, professional/academic, 5'10", 180 lbs., financially stable, physically fit, psychologically aware, fun, affectionate, sometimes irreverent, raised Catholic (but largely recovered from it), two grown children. My avocation is trail and endurance riding. Looking for a permanent relationship with an intelligent, independent woman, 40-plus, outdoor-oriented, with a sense of humor, not brittle, comfortable even without makeup, who likes men and wants to share life with a man with compatible flaws. Photo appreciated. Guardian Box #41103A. ✍

Kindness
Intellect and joie de vivre sought in a woman, 30-40, by a well-educated, 49-year-old WM who practices law, used to be a journalist and has sense enough to drive a sports car. Photo please, and phone number. Guardian Box #41124A. ✍

Twelve Month Summer Romance!
Good-looking, tall, professional WM, 39, healthy, well-preserved, into sun, fun, sports, outdoors, wants pretty Asian/Caucasian lady with sense of humor, ready for a new relationship. Please describe yourself. Kids no problem. Photo, phone. POB 4312, SF 94101. #42124☎

Strong Silent Type
Early 30's single WM, 5'11", athletic, blond, blue, with rippling freckles and an honest job, have an interest in women who like to laugh, talk, dance, cook, eat (kind of follows doesn't it?), play tennis, hula hoop, and roll in the hay - with protective gear on, of course, to keep from getting too itchy. Pluses if you have a conscience, work for a living, and like yourself just a little bit. Women of humor encouraged to reply. Write and a photo will get my attention. Guardian Box #41152H. ✍☎

Fun and caring attractive 37-year-old, 6', brown hair, blue eyes, professional landscaper with an MA degree in psychology seeking a fit, attractive women under 37 who is interested in plants, animals, hiking and helping to save our environment. Children welcome. Send photo and note to Bill, PO Box 2226, Martinez, CA 94553. #41102☎

6'2", Eyes of Blue
College teacher/coach, 28, would like friendship/relationship. 750 La Playa, #741, SF, CA 94121. #43100☎

Novelist, baseball historian, unconventionally handsome, improbably successful WM, tall, tournament tennis and bridge player, 48, seeks frank, wry, winsome, athletic adventuress to share nights away from home and any old day good times. Photo please. Guardian Box #41148A. ✍

Humongous Amenity!
(No, silly, not that!) Crimeless -- "secure tuture," central Berkeley. Successful, retired, mental-physically able, smokeless, classical/music/wildlife/nature nut, childless, seeks similar W/A/HF under 45. Creative, shy? Bookworm? He's 70, nonperell humorist, (free samples), "erect" (silly), 6', 202 lbs, health-conscious, 1% temper - 99% mental, 95% ptey - 6% tonic! Witty, arrest-tree, kind, loving, gentle (carless). Recent snapshot return assured. Box 723, Berkeley 94701.

You Are?
Attractive, fun loving, nonsmoker female 20's-30's, looking for attractive, interesting single WM, 5'11", with playful eyes, for a committed romantic partner to share life's experiences. Nationality unimportant. Phone, returnable photo appreciated. Write today: Box 232, 2443 Fillmore St., SF 94115. #41106☎

Blue-eyed, healthy, attractive single WM 3t, sharp wit, sense of the absurd, eclectic tastes and traditional values. Have diverse interests and adventuresome nature. Looking to meet someone to share in fun. Guardian Box #41181F. ✍☎

...Black Female
Career-minded, busy, open, no drugs, seeking long-term, committed relationship sought by White male, nonsmoking, self-employed, widowed, home owner, bearded. I enjoy jazz, sports, new foods, current events. Your goals, our chemistry more important than your size, age, status. Box 10208, Oakland 94610. #41147☎

Widow From Good Marriage,
40-60, sought by professional man for dates (remember dates?), friendship, possible companionship. Interests include friends, social/political concerns, sports, the outdoors, gardening, the arts, willing to learn new interests, am single WM 62, fit, healthy, still attractive, loyal. One very nice teenager around part-time (not on dates). Photo helpful but not essential. Any photo returned. Box 7881 Berkeley 94707. #41121☎

Read My Quips
Divorced WM (45, 6'2") funny, stable, egalitarian with eclectic interests seeks WF (kids OK; mine is grown) with appreciation of low puns, high irony, and the intrinsic value of good timing. Guardian Box #44107H. ✍☎

Attractive married East bay man 35 athletic and healthy seeks a loving female friend for discreet relationship. 21855 Mission Blvd. Box #373. Hayward, CA 94541.

Quit holding back! I'm waiting. Tall, single WM, early 40's --classy, natural, caring, happy and fun-- into arts, sailing, travel, sensuality, seeks single WF --30's-- trim, for adventure, romance, and life together. Prefer caring, kind, fun-loving beauty who pursues her man. Photo to 5214-F Diamond Heights Blvd., Box 524, SF 94131. #42112☎

Winners
Charming, attractive, cross-cultured single WM 50, with sense of humor and good taste, financially secure looking for that cosmopolitan girl who is classy, up-beat and looks good in jeans. Photo guarantees response. POB 1281, Sausalito 94966.

Oceans, mountains, forests, children, animals, truth, knowledge, understanding, wisdom; I feel, care, listen, respect, think, wonder, learn, laugh, play, lust, and improve. This very creative, intelligent, attractive and youthful man, 45, seeks a compatible woman to love and desire. Photo, POB 13225G, Oakland, 94661. #41154☎

Attractive W/AM, 30, unarrived, wants to be made use of by intelligent, pleasant lady, 21-40, with fresh breath. #44100☎

Uncork Me!
Are you a great dish? Well, I'm a great wine, three decades in the bottle: light, white, bright, long legs, nutty, sweet, complex, complements, outstanding fare. Guardian Box #41164H. ✍☎

Lonely W/A/H/F. slim, caring, easy-going, sharing, romantic, 45-60, desired by widower, photo. POB 2510, Sausalito 94966.

A Career Woman
who wants it all would be ideal for me since my business allows me to work at home. I'm looking for a mutual relationship with a woman who enjoys life and wants a family. She should be: confident, sincere, opinionated, communicative and love life. I'm 33, physically and mentally fit, handsome, educated, romantic, successful, serendipitous, monogamous and tons of fun. The chances are slim, but if you never try... 1162 Market St. #580, San Francisco 94102.

Single WM, 33, 155, 5'10", blue eyes, brown hair, like running, tennis, basketball, snow skiing. Looking for woman who likes sports and has open mind to try new things, 21-35. #41138 ☎

Back In Circulation
Playful eyes; smart, hardworking, worldly, sexy, emotionally comfortable, manly-not-macho, unusual man. Seeking a kindhearted, very bright, social, sometimes silly - sometimes sexy, extraordinary woman. Under 5'7", 26-36. Photo please. POB 666, Brisbane 94005. #42108☎

"A Real Catch..."
Seeks same. I am 40-years-old, tall, thin, very handsome, mature, sophisticated, financially secure and live in Marin County. Some friends think I am conservative. I enjoy dining out, as well as cooking at home, movies, theater, symphony, long walks, skiing, reading, working on my garden, and travel. Not only do I have a strong sense of ethics, but I enjoy sharing. I really enjoy my work as a successful professional in real estate. I seek a compatible female for companionship, friendship, sharing, marriage and children. You should be taller than 5'4", thin (not overweight), 26 to 35-years-old, very attractive with similar interests and desires, and happy with yourself and your career. Nonsmokers only. Please respond with a photograph. Guardian Box #41105F. ✍☎

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Call 255-7600 and put us to work for you.

Bat Boy Seeks Bat Girl
Single WM, 28. Too many knuckleballs trying to get on your bases? This gent is ready to steal your heart, not your signs. Though my best pitch could knock you out of the park, your line drive could bring me home safe(sex)ly. Curves and sliders preferred: screwballers need not apply. Summer games may pass the day, but I'm looking forward to post-season play. What's your batting average in clutch situation? I'll trade my best cards for yours. Guardian Box #41144B. ✍

Get It All Up In The Lead
Tall, slim worker-journalist, 46, B+ looks, non-herpetic/ HIV negative, would-be mix of Lippmen/ Bruce (Lenny)/ Gus Zernial, five years into calibate celebrating (you should excuse the unavoidable use of the word "into"): seeking enercho-genteel counterpart to talk politics and war, mother blues, baseball. Smokers, non-river-rafters, those able to converse for at least ten minutes without saying "empowerment," welcome. Foto essential and unnecessary. Box 38, 1475 Polk St., SF 94109. #41136☎

I am an Asian male, 30's, design professional, an interesting blend of Japanese, Canadian and American sensibilities. A nonsmoker, I'm sensitive, creative, honest, and interested in personal and relationship growth. I have integrity, a keen appreciation of aesthetics, and a sense of humor that will catch you when you least expect it. If you are a warm, caring, open, confidant, easy-going, playful, sensuous, bright, cheerful female interested in family. I have a lot to offer you. Guardian Box #43116F. ✍☎

HIV+ man seeks woman. #41134☎

Erotic photographer, 44, introverted, realistic, gentle, needs company of slender, supportive woman. #44105 ☎

I Have A Dream
and... you are in it. You are 30ish, petite, athletic, and twisted... A few degrees to the Left, a 40ish, fit, nonsmoking, irreverent, supportive, self-employed professional with varied interests, an inclination to travel and a desire to be romantically involved hopes you will call. #42116☎

WM, 31, vegan, pagan, affectionate, funny, politically/emotionally aware/active, t2-Stepper, nonsmoker and regular guy. Love outdoors, folkdance, all kinds music. Guardian Box #41107B. ✍

Wealthy older man seeks attractive, intelligent woman 25-40. Photo. Box 182, 712 Bancroft Road, Walnut Creek 94598.

Gentle, thoughtful, intellectual, single WM, 34, relocating to SF very soon. Passionate about new adventures, literature, poetry, music, metaphysical, natural foods. Seeking lasting relationship/family with warm, intelligent woman who likes a sensitive man. Write: Box 16171, Fresno, CA 93755.

Monogamous Ecstasy...
Witty, attractive, very bright WM, 30. When I'm not being a physician/psychological researcher I play guitar (not great), motorcycle down Skyline, drive or dance to the blues or Dead. Are you intelligent, playful, progressive, nonsmoking, slim, naturally sexy and also prefer simple pleasures? Steve. Box 460575, SF 94124. #42117☎

Togetherness walks by lake. Moonlite hugs plan financial success. Buy real estate travel the world. Reach higher planes of consciousness unite through goals. #42109☎

Spice Of Life
Are you married but looking for variety? Are you 25-35? Do you have an eclectic taste? If so we need to meet. Married WM 35, successful looking for a lady with taste and class. Write to POB 5053, SF, CA 94101. Let's explore possibilities.

Black Renaissance Man
Seeks rare breed of woman who likes a combination of sailing, biking, hiking, outdoor activities, live theatre, movies, stand-up comedy, semi-vegetarian meals and quiet times together at the top of Angel Island or at anchor in an empty cove. It's a plus if you have a high energy level. Your written reply with phone number and return mailing address will be rewarded with a quick response. Guardian Box #41163F. ✍☎

Tall, Warm, Handsome
Active, professional WM, 37. I enjoy dining out, sports, outdoor activities, weekends away, quiet times at home, and especially the companionship of an intelligent, attractive woman to share this and more. I like theater, travel, and generally enjoy life. If you are a slim, outgoing, emotionally secure woman I would like to meet you. Guardian Box #41116F. ✍☎

Give someone special a gift that will work wonders for them: a Bay Guardian Classified Gift Certificate. Call 255-7600 for more information.

Wrap Me Around Your Finger
Attractive, muscular, black male doctor, 30, seeks friendship, openness with an assertive lady, any race who enjoys being the boss. Your forceful personality a must but sense of humor, interest in psychology, dancing, and cuddling are pluses. I have no problem attracting women but unable to meet a lady who enjoys being in charge. POB 170691, Station J, SF 94117. #42130 ☎

Single AM, 36, attractive, kind, 6'9", seeks friendship/ relationship with attractive, interesting woman. 1032 Irving St. #254, SF 94122. #44106☎

I've dreamed of you...
I took your hand as we ran through the streets of London in the rain. We fell down laughing in the wet grass as the sun wedged through the clouds and painted a rainbow. You took me to your flat in Ashbury to dry me off. You sang Beatles ballads as you bathed in lavender bubbles and dressed for work in white lace lingerie under a prim yet classy suit. That night we dined by candlelight on your roof, made up stories about the stars, and then danced, swayed slowly until dawn.....How can I describe the wonder and beauty of you? Young, tall, captivating. Sophisticated yet playful. Intelligent, yet able to laugh at my jokes. You seek me, tall, adventuresome, ambitious. I was seven years old when we put a man on the moon, and now I am shooting for the moon with you. Guardian Box #41111A. ✍

Engineer Needs Wife
I'm a WM, 34, tall (6'1"), slender, fit, definitely attractive, and a nonsmoker. I enjoy outdoor pursuits; also movies, theatre, dancing, and coffee shops. I have an advanced degree and an interesting job. I'm easy to get along with, much more fun than my ad, and prepared for commitment. I'd like to meet a woman who is 25-35, professional, tallish, slender, having compatible interests, a down-to-earth personality and an out-going nature. Guardian Box #41149H. ✍☎

Bachelor Seeks A Bacheloretta
Single WM, nonsmoker, non-drinker, 24, grad student and energetic accountant seeks attractive lady (18-35) who enjoys music, conversation, romantic dinners for two. If you're a woman with a nice personality, and like cats, write to Randy. 723 Camino Plaza, Box #163, San Bruno 94066, or leave message. #43101☎

25, average-looking, healthy, nonsmoker, vegetarian, atheist, political activist wanna-be, punk rock lover, frisbee thrower, bicycle rider, computer programmer, letter writer seeks correspondence, friends, and a close companion. POB 13391, Berkeley 94701.

Nice-looking 33-year-old WM looking for attractive BF. I'm looking for romance, but also friendship. Some of my interests are comedy, exploring and dining out. I'm down-to-earth, good-natured, and considerate. Send me a note and let's see what happens. Guardian Box #41130F. ✍☎

Incurable romantic! Single WM, 3t, medium-built, Italian, easy-going, affectionate, open, monogamous, honest, seeks single, divorced WF, 30-40, sincere, feminine, attractive. POB 25465, San Mateo 94402. #41162☎

I have Italian eyes for the Asian girl-next-door type. #43113☎

Artist Seeks Model
Companion/Confidant/Lover, to share creative and outdoor adventures. Prefer younger woman 23-35 (I'm 45 WM) who is humorous, witty, sensual and well-adjusted. Fit and trim nonsmoker in SF a plus, photo helps. Guardian Box #41113H. ✍☎

Age 49, acquaintance states I look 35, good grief. Widower, white, six foot, environmental engineer, meditator, communicator, monogamous, concerned about VD, AIDS epidemic. Prefer affectionate, spiritual, college educated woman. Edward, Box 7532, Berkeley 94707. #42115☎

Dare To Fall:
First, buy yourself a Mr. Potato Head. OK, good. Next, read anything by Albert Ellis, see Swimming To Cambodia, and listen to Peter Gabriel/Security 5 times. Meanwhile, send me your own invitation. If we ever meet, it'll be love at first sight. Or your money back. Guardian Box #41155H. ✍☎

I will: always make you -laugh, -talk, -explore, -think; frequently make you -dinner, -dance wildly, -beach fires, -go places; occasionally make you crazy; never make you feel -bad, -insulted, -ignored or unhappy. Single WM, 31, 5'7", 140 lbs. leftish cute lawyer seeks smart attractive F, 27-35, to 67". Good: Strong-willed, nonsedentary. Bad: Smokers, Republicans, repressives. Guardian Box #42127F. ✍☎

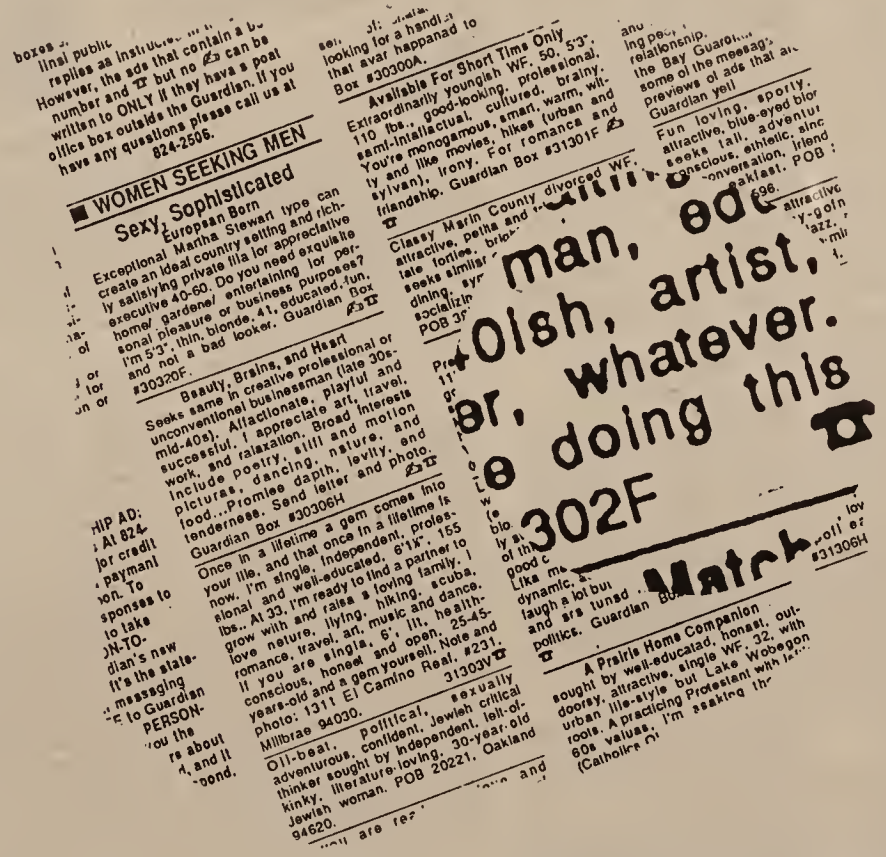
Tired of the Bar Scene? For a refreshing change of scene, call 255-7600 and place a Bay Guardian Relationship ad.

You can answer this ad now!
call 1-900-844-5555
99¢ per minute

Unabridged
Vivacious, curveceous, pulchritudinous, sometimes outrageous, hilarious even sagacious, contagious, perspicacious WF, 49 seeks 45-plus WM – bright, with height, might, sence of right; delight. Special man: permanency plan. Telephone for the birds: photo worth 1,000 words. Guardian Box #42118F. ✍☎

RELATIONSHIP AD OF THE WEEK

Call this number today. You could fall in love tomorrow!



If you're ready for some big changes in your life, take a closer look at Bay Guardian Classified. With Person-to-Personals, our revolutionary new telephone messaging service, we've made some exciting changes of our own. Now, placing and responding to the Bay Area's best, most successful Relationship ads is faster, easier and more personal than ever. One call on your touchtone phone puts you instantly in touch with other Bay Area singles who, like you, are seriously looking for that one special person.

As a Relationship advertiser, you can add the dimension of sound to your ad with your own personal recorded message, absolutely FREE. Or, by calling 1-900-844-5555, you can quickly respond to the ad of your choice for just 99c a minute. Make the call that can change you life today. And get closer to your heart's desire tomorrow.

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THE SAN FRANCISCO BAY
GUARDIAN
Where Happy Endings Begin.

person to personals

When you see a ☎ . . . Call 1-900-844-5555.

RELATION SHIPS

Seeking A Sweetheart

Attractive, handsome, sincere, nonsmoker, single WM, 35, 5'10", 170, sensitive, sensuel, with substence end depth. Genuinely like women. Good humor, entrepreneur, successful, lover of life end pession, educeted, with eclectic teste, seeks very pretty, single WF or AF, 25-35, well-educated, with great smile, good looking end like communicetion. Be open to friendship, romence leeding to committed reletionship end family in future. Please send note, returnable photo end phone. Will reply to ell. Box #230, 2040 Polk St., SF 94109.

Nice Men. Progremmer, ege 34, 175 lbs., 5'10" tall, desires to meet single, ettractive, loving end unettached girl, ege 23-37, who is interested in a one-women man. Your background, pest end economic stetus ere unimportent to me. Honesty, truthfulness, end loyalty ere of utmost importence to me. I'm white, educeted, intelligent, e neat dresser, nice-looking, effectionate, very romantic, modern end up to dete in every respect. Interested in e meaningful end lesting reletionship. Merriege desired. I heve a lot to share with some sweet girl out there end I know how to treat a lady. This is the real thing. Write soon. Box 851, 750 Le Pleya, San Francisco, CA 94121.

Single BM, 37, beard and glasses, medium build, creative, very aware, effectionate, "cute", unpretentious and eclectic seeks intimete friendship. After surviving the dysfunctionel 80's end having done "tons of work on myself", want something fun and light. Your height, culture, age, sexual history, physical ettributes are peripherel. Your (metching) werm heart end desire for seneual nurturing are emong the internals that do matter. Discretion if necessary. POB 28601, Oakland 94612. #41148☎

Sensitive Friend/Soulmate

Seeks kindred spirit to share comfortable, belenced lifestyle and intimete, nurturing marriege. I'm 40, divorced, third generetion, Asien-American, handsome, tell (8"), slim, athletic, sincere, affectionete, monogemous, homeowner, finencielly secure, educeted (BA Art, MBA, PhD), university professor. I've been a NYC cebby, photographer, woodworker, erchitect, contractor. My current passions: playing jazz pieno, live jazz and new ege music (KKSF, KJAZ), Zen meditetion, aerobic dancing, drives up the coast, snuggling by my fireplace, self-exploretion, emotionel intimacy. I'm fooking for a White or Asien-Americen professionef, 28-35, nonsmoker, slim, ethletic, eesygoing, educated, grounded, ettrective, open to heving children. If you see possibilities of connecting, please send photo and letter to 2560 Bancroft #75, Berkeley 94704. #43108☎

There I was, deep in the jungle, surrounded by saveges preparing me for their next meal. My mind began to wender...thinking about thet tall, young (22-28) shapely, exotic woman I'd never met and all the things I'd yet to do with her, like skeet shooting in Iceland, seeing a Harry Connick Jr. concert with 3-D glasses, or participeting in a canned niblets corn taste test. If you are such a girl, with similar aspirations end are adventurous enough to dare rescue me from this ill fate, send your rescue plans to this 28-year-old Tom Henks, Tom Cruise type before it's too late. Please include photo and phone so we cen work out the details. Guardian Box #42100H.

Seeking a reletionship, not a merriege. Athletic BM 40's likes foreign movies, garege sales, Fine Young Cannibels and trim lady -- ege unimportant -- with similar tastes. P.O. Box 884511, SF, CA 94188-4511. #41114☎

Successful WM, 31, technological, musical, professional, cerebral, emotional, creative. Enjoy music, film, cyberarts, ethnic food, jogging, bleck humor. Seeking intelligent female interested in developing supportive, monogamous relationship, shared creative obsessions. POB 78125, SF 94107. #41160☎

Attrective, intelligent, mature, successful professionef seeks young and beautiful woman. Photo requested. Guardian Box #41126F.

Asian-American male (38) seeks intelligent, mildly outgoing Asian female (5'2"-plus). I'm a soft-spoken eesygoing professional with a dry sansa of humor. Guardian Box #41135H.

Help Is Coming!

When you need qualified workers, Bay Guardian Classified works wonders! Call today!

Principled, educated and jockish man of gentle strength and passionete tenderness seeks e women of the highest cheracter, of radiant spirit and of meture temperement to be his wife end mother to children of our union. I desire one who is feminine, refined, spirituel, self-sufficient, articulete, physicelly ective and fit, edventurous, end politically ewere; capable of being glamorous, wild n' crazy, erotic, and strong during hardship. Her love for herself hes instilled inner peece, empowered her to share deeply end meeningfully, end freed her from prediction, inhibitions, end false pride. She edmires men, trusts women, respects life from conception, end champions fndividual liberty end responsibility. I em 40 yeers young, e classicel liberel, ruggedly hendsome, well-trevelled, faithful, romentic, sexuelly playful, mischievous end visualize enduring love. Written response and photos preferred. Guardian Box #43107H.

Desperately Seeking Sappho

Looking for thet one special woman... Straight WM, 35, great shape, blue eyes, very cute, successful professionel (my own business), ethletic (but not e jock) and very ective; love to hike, bike, trevel, camp- enything outdoors; dine, dance and snuggle-up indoors. Sensuous, romantic and committed. Looking for that special bi-sexual woman to settle down with. 601 Van Ness Avenue, E-301, SF 94102. #41156☎

Attractive, professional, ethletic male desires attractive female for sincere and caring relationship. #42121☎

Feshionable, ettractive, athletic, romantic men, 28, 5'9", 180, curly blonde hair. Enjoys music, trevel, dancing, romentic avenings, chempegne brunches. Seek partner in crime for dangerous fun. #42114☎

Asian Female Preferred

Professional WM seeking e derk-eyed mystery of the East. Fun? Commitment? Teke e chence. Guardien Box #41142F.

The Reviews Are In!

"I couldn't figure him out"...Venne White. "Found it difficult to take him seriously"...Pee Wee Herman. "Exciting, Romantic and Fun"...Medonne. "He never accepted the resteurent scene"...Herry end Sally. "I cen't believe he would run en ed"...ex-girlfriend. "A reel Mensch"...your mother. He's 32, ettrective, end has no sense of humor. Photos returned. Free coffee if you are old enough to know the Flintstones theme eong. Guardian Box #41119F.

Blue Eyed

Hendsome 8' outdoorsmen, solvent nonsmoker needs pretty, svelte, finencielly secure ledy 43-53 to shere travel, the arts, outdoors. #44104☎

Exceptionel WM seeks just one exceptional Asian fox. POB 123, Walnut Creek 94596. #43102☎

Attractive, gentle, sensitve, up-front Asien-American M seeks older WF for discrete adventure. You are voluptuous, vivacious, honest 5'4" end up. Photo please. Box 117443, Burlingeme 94010.

Mr. Spontaneous

29, single WM, 6'2", brown hair, athletic build, good-looking, well off (I know it sounds too good to be true), humorous and truthful; I like dining out and travelling, tennis, end I'm very spontaneous. If you're 20-28, slim, very attractive and not on the rebound, send photo and phone number. 1592 Union St. #471, SF 94123. #41122☎

Adventuresome --

Fit, very hendsome, independent, fun-loving, generous, stable but very crazy, 39-yeer Indo-Austrian men seeks woman (25-35), who must love Italy/Greece. I am a successful global professional who has learned how to hang out, love color and enjoy life. You must be deep, trim, engaging, open-minded, well-educated or en artist, and beautiful. I am 5'10", 145 lbs., exotic end very athletic. Photo preferred must. Guardian Box #41110F.

Single WM, 25, 5'10", 185lbs., brown heir and eyes, likes outdoors, beeches, exercise, movies, good food, seeks companion, 20-30, interested in same. #42128☎

Vegeterian single WM, 32, in recovery, musically inclined, psychology student, usually: real, affectionate, handsome, gentle; seeks pretty, intelligent, well-built, vegetarian lady in recovery, 33/younger. #42102☎

The situation is Hopeless

but not serious. Foxy etheist 27, with cherubic grin, savory lips, and a high IQ seeks witty iconoclest with fire in her eyes, a shameless imagination, and silky smooth skin. Guardian Box #41155H.

Romantic Asian Female Desired

Exotic, single WM, 31, 5'10", attractive, romantic, loves good conversation in front of a fireplace, going to Monterey and Tahoe. Longs to meet attractive, Asian female, 20's-30's, nonsmoker, for companion and best friend leading to lifetime partner. Drop me a line today, phone, photo appreciated. JP, 2443 Fillmore St. #232, SF 94115. #43104☎

Left-Handed Cancer

Tellish professionel (39, WM, smoker) finds strenge, crowded planet diurnally. Seeks intimete to shere night thoughts, involutes, movies, perheps merriage. (Yowl Married With Childrenl) Enjoy strong women and literature. favor Acker, Ballerd, Carter, Dick, Emshwiller end Flaming Carrotl Call; send letters, photos to Box 11561, SF, CA 94101-7581. #41159☎

Overweight 50-yeer-old single JM, doesn't drive, likes mysteries, bicycling, walking in forests, end anything by Berlin, Porter, or Gershwin; seeking youngish type single JF who is too smart to answer this ad. #43110☎

WM, 32. Robust, family-oriented, sensitive but shy. I love being outdoors, cooking, laughing, people with integrity. Missing a serious friend, somebody special... somebody like you? Guardian Box #41151B.

20's, hendsome, sensitive, loving, progressive, genuine artist. Committed to growth, looking to share spiritual intimecy. Bach, Mozert, Maxfield Perrish, people. Photo eppreciated. Guardian Box #41125H.

WM, scientist with e creative streak and world view, unpretentious and somewhet unconventionel, seeks en intelligent, honest, independent women who will contribute equally to e reletionship. My passions include sports, photogrephy, music, bellet, yoge, motorcycles, late nights, nature end edventure trevel. You should be naturally attractive, thirties, fit, athletic, adventurous, nonsmoking and able to tolerate my sense of humor. #41145☎

Water-Ski Team Tryouts

Four single WM professionels, desperately clinging to the tow-rope of youth, seeking fit, friendly, fun ledies for water-skiing edventure end fun, sunny days. Please, no smokers, tokers or Olive-Oil look-a-likes. If you don't laugh, ski and tell great stories, don't write. Singles or groups. POB 190281, SF 94119-0281.

Eligible Black Male

34, affectionete, soft spoken, supportive, reliable, looking for love, desires monogamous reletionship with Bleck femele. #42126☎

Regrettably Necessary Mating Ritual

Very bright, reesonably together, unconventionally hendsome Jewish psychologist seeks future wife with comperable edjectives. More date: I'm 41, romentic, intellectuel, left-ish, somewhet ambitious, musicel...with bent humor and love for exotic farawey places, preferably with beaches and novels...Glents fen NYRB reeder, playful and serious, ironic, good cook, effluent, affectionate, velue intimecy end independence, want to heve et least one child. Glad if this sounds of interest. Better still if you're also Jewish, unconventionel, curveceous, late twenties to mid-thirties. Words end photo helpful. Guardian Box #41109A.

SF Symphony Opera

Single WM 48, seeks woman for lesting reletionship. Rece not important. My interests include: opera, clessical music, bellet, theeter, dencing, bicycling, beckpecking end Nordic skiing. Guardian Box #41118F.

Asien or other non-American woman sought by WJM, mid-30's, very ettrective, highly creative, multi-telented, compessionete. You are cultured, refined, sensitive, financially secure, seeking relationship plus. #42123☎

Worthwhile Considering?

Warm, kind end gentle WM, 43, seeks nurturing and sensual WF with whom to pley end grow in e spece of mutual cering end respect. While we can indulge in all the sybaritic luxuries my professional success makes evellable, whet I most went to shara is en intimecy through which we cen enthusiastically experience together whetever we have longed to try, but never before felt safe enough to dare. 41 Sutter, Box 1866, SF 94104. #42129☎

Adventurous

If the novels of Anne Rice and the "Story of O" leeve you breathless. If you're adventurous, sexy, independent and desire unconventional intimacy over a mundane liaison, reply to this tall, early 30's professionaf. Guardian Box #41123F.

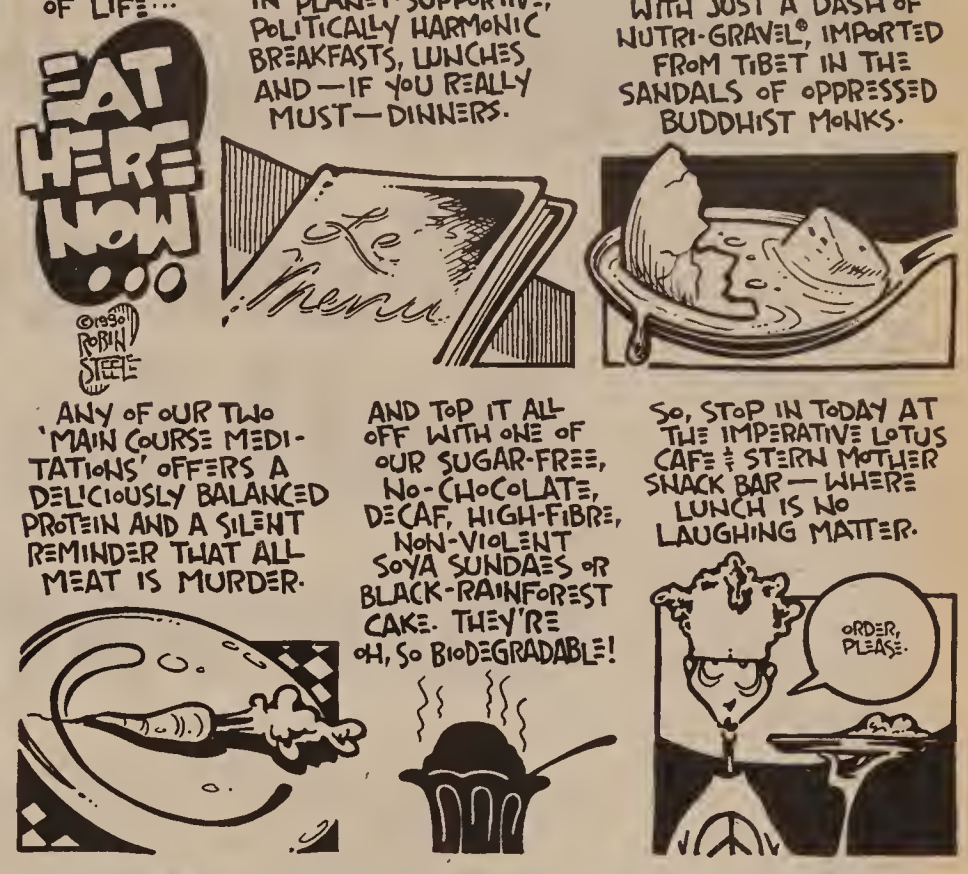
Clarinetist, 50, into jazz and classical. Been called hendsome. Piano tuner, SSI/SSA recipient, seeks ettrective, compatible woman for companionship and love. #43109☎

The Bay Aree's best Relationship ads are even better with **Person to Personals**, our stete-of-the-art telephone message system -- FREE to advertisers.

Good Word of Mouth

...is good for any business. But a Bay Guardien Clessified ad can do a lot more. We'll spreed the word to more then 225,000 potential customers every week. Call 255-7800 and stert giving your business the exposura it deserves.

WHACK-A-MOLE — BY ROBIN STEELE



Hobbee To My Calvin?

39, WM, not a CEO, no desire to be one, sensitive, eclectic, mature, aware, college-educated, street smart child of the 80's, daytime secretary (five years), night time writer (science fiction), weekend serendipity, long walks, bike rides, flee merkets, cult films, photography, computers, KGO redio, Tangerine Dream, Robertson Devies, Tom Wolfe. No tobacco or cat haters. Guardien Box #41153H.

8'2". Fun, kind, end healthy, 38, 195, enjoy skiing, bicycles, the outdoors, laughter, and music. Seeks slim pretty women, for reletionship leeding to merriage, heving children end e werm, loving femily life. POB 9428, San Rafael 94912. #43114☎

Man Of Action

tired of being alone. Enthusiestic, risk taker, mountain biker, martef artist, entrepreneur, effectionate, handsome, monogamous, nonsmoker/ drinker/ drug user, romantic, politically incorrect, WM, 45, divorced, no kids. Seeking brainy, slender, ettrective, compatible women under 40 for cohorting, cevorting, end eventuel cohabiting. Any rece, extra points for Asien or Hispanic. Note and picture to 511 Sir Francis Drake #C-128, Greenbrae 94904. #41132☎

Smart, sensual, successful, 38, 5'11", lean, fit, hendsome, green-eyes. Well-educeted, liberel, open-hearted, spirituel, a meverick. Likes bellet, litereture, outdoors, mornings, cets, silk, lace. Seeks single WF for dencing, romence, merriege, children. Letter, photo, phone. Box 334, Belmont 94002. #43120☎

Time To Have Fun

My wife of over 15 years is smart, funny, and good looking. And I cen't teke her anymore. One more ergument and I'll wither up and blow away. It is time for some romence... thus, this ad: I am successful, adventuresome, rich, and romentically-inclined. How would you like to go to Hawaii with me? Meybe skiing in Aspen, or rafting in Coloredo? Any ideas? One condition: no bickering I (arguing on a philosophical level doesn't count). Together, let's make each day better than the previous. I'm straight, white, of Jewish descent, am interested in exotic athletic pursuits such as trekking in the Orient end biking through Europe, and know nothing about basebell or football other then they bore me. I am in my late 30's, over 8'2", and weigh 235 lbs. Okay, meybe 240. I am clean-shaven, still heve a full heed of hair, and wear size 13 shoes. This last fact alone should motivate you to send a reply. photo would be greetly appreciated, but if not, a description will do nicely. If you don't have a sense of adventure and better yet a sense of humor then why are you still reading? Guardian Box #42108A.

Honest Moralistic

Divorced JM mid-40's ready for commitment again. Seeks younger JF who is sincere, attractive, children OK. I like music, dining, movies, trevel, sports participation and events. Let's talk. Photo please. Guardian Box #41139F.

Humorous, sensual actor/mystery writer (35) seeks creative WF (25-37) for fun, witty repartee, open communication. Guardian Box #43115H.

Make new friends or find romence with Bay Guardian Reletionship ads.

Tough Talkin' Tuber

Couch poteto seeks side dish. Let's slice, dice and fry the night ewey. Firm white potato, 37, with cable, offers candied extraveganzes to willing spud lover. Options open and yes I do have a day job. Guardien Box #41120A.

Sexy, fit, single WM 27, 5'6", artistic, spirituel, adventurous, and loving. Seeking perther for romance and fun. 1032 Irving #804C, SF 94122. #43122☎

High quality Renaissance WM, 48, beerded, good-looking, progressive politics, 5'9", 180, highly educated, physicelly fit ethlete, motorcyclist, seeks intelligent, fit, very ettractive, intelligent, thoughtful woman, 32-45, to share ideas, experiences, adventures, emotions in caring reletionship. Photo please. Guardien Box #42119B.

Let's have fun

Single WM, thirty something, fit and communicetive, loves exercise, gourmet ghettoes, exploring, opera, dancing, trevelling, honest, fun loving. People let's not be timid. #44103☎

Twinkle In Your Eye?

Creetive, intelligent end energized WM 30, involved seriously with the arts - seeking new friend (nonsmoker) 25-35 with active mind end spirit who sheres similer devilish pession towards life. We ere both open-minded, physically fit end accustomed to taking risks. Photo appreciated. POB 170191, SF 94117. #44102☎

Single WM, 38, finencielly independent, physicien, looking for en ettractive younger lady to help occupy my free time. I'm very outgoing, attractive, thin, physically fit, creative, end would fove to keep you laughing. I velue children, people of all races and cultures, and love animals. Single mothers welcome to reply. Current photo please. POB 123, San Geronimo, CA 94963.

Start Your Engines

Multi-talented driver with high horsepower personality (WM, 30) seeks sassy, feminine chessis, 1950-1969 models, eny make, with high-octene engine, teut suspension, sleek body work and graceful designs, to negotiate e few curves. Headlights optional, though night driving might be just eround the bend. Peel rubber. Practice parallel parking. Do you like to be driven... or just taken for a ride? Your pink slip could be mine by the checkered flag. No demo-derby survivors, please. Your spec sheet and/or photo get mine. Guardian Box #41150B.

Man For All Seasons

No, I'm not Sir Thomas More reincarnated. My interests are also diverse, although from what I know about him, I'm far more fun. What captivates me, includes fmportently, intellectual, cultural and carnal matters. I am very handsome, 8'2", ebundantly successful, and have a Jewish bent. Questing for a winsome woman, mid 30's-early 40's who is Jewfsh, perceptive, voluptuous, and eventually an alter-ego. Please include photo. Guardian Box #42120B.

I'm seeking a woman who enjoys giving and getting soft, caring, foving masseges. If this sounds like you, let's chat. #41166☎

Happy endings begin with Bay Guardian Reletionship ads.

Are you a WF, 27-38, petite, cute, effectionete, sensitive, sweet, shy, sexual, easy-going, down to eerth, silly, humorous, fun-loving, intelligent, nonsmoking, no-drugs, end commitment seekingt? I'm e very youthful 38, 5'6", 135 lbs. Looks? Friends sey a little like Michael J. Fox. Dental technician, rock-n-roll musician, ertistf Photo pleasel Guardian Box #42103F.

Handsome objectivist man, 44, wants slim, attrective, objectivist woman. POB 1053, Fairfax, CA 94930. #43106☎

Betwixt And Between

spiritual illumination and hedonism; passion end cool observation. Glitzy high tech copywriter and caring therapist to be. Not simple, but easy, communicative, honest. Tall, genutnely good looking, fit WM 39 seeks WF old soul best friend, lover to share life's mysteries, joys, challenges. Likes: feminine, impish women of slender curves end addictive smiles; most arts, especially ECM jazz; long beach runs; Heevenly Valley; romentic dinners; blowing money on books; quiet intimacy. My dream women is kind, smart, grounded, mostly comfortable with herself end her imperfections. I'm looking to start family, but not for several years (solvent, but career chenge limits funds). Thoughtful letter/ recent photo: Guardian Box #41158A.

Seeking Vivacious Blonde

Single WM, 32, 5'11", attractive, with playful eyes, diverse interests, nonsmoker, seeking ettrective, blonde, 20's-30's, who is romentic, creetive, humorous, for e fong term partner to shere life's experiences. Returnable photo, phone helpful. Drop me a line today. JM, 2443 Fillmore St. #232, SF 94115. #43105☎

Toy Boy over 40. Good hair, brains. Superb listener, outstending Bod. Get over your old boyfriend here. 44 Monterey Blvd. #5B, SF 94131. #41137☎

Your Letter Could Be The Start Of Something Wonderful

Living fully, passionately, happily, for me involves all sorts of delightful music, cooking, dencing, humor, outdoor adventures, games, books, surprises, beautiful old places, stimulating conversation, caring intimate friendships, and the making of art, furniture and buildings. Tall, bright, fit, 27 single WM seeks kindred spirit. Photos exchanged. POB 7667, Berkeley 94707. #43111☎

I Want To Teach

my kids to bicycle before my heir turns gray. Surely someone out there seeks a smart, kind male, 31, fit, blood donor, reasonable looking (not Robert Redfordl), not wimpy, Please be warm, intelligent, attrective. No smoke, drugs. Guardian Box #42111A.

Funky, soulful professional, 38, artistic, liberal, seeks heet, light with women who can ride, draw bow, speak truth. Photo. 5337 College #419, Oekland, CA 94618.

Active, widowed, 68, WM, 5'11", 155 lbs, retired, financially secure, volunteer worker, likes travel, dancing, walking, art, theater, seeks attractiva, slim, nonsmoker, 55-65, for romantic, committed relationship. Photo appreciated. 2269 Chestnut #285, SF 94123.

person to personals

When you see a ☎ . . . Call 1-900-844-5555.

person to personals

5'10", slim WM, average looks. Interests: beaches, organic gardening, participant sports, board games, play and listen to varied music. Want to learn to C&W or 50's dance. Healthy lifestyle: no smoke, drug, drink. Libertarian ideas. Powerless to keep marriage from crumbling. Seek kindred female who might like to relocate to central coast for a new start. Not many will reply - don't be shy. Alan, 3817 San Pablo Dam Rd. #411, El Sobranta, 94803-2878. #41133☎

High Standards?

Never-married WM, 33, 6'1", 180, fit, attractive, drug-free professional finally looking for commitment with down-to-earth, athletic beauty, under 33, who enjoys travel, adventure, chance and adrenaline. Yes: intelligence, Hawaii, dogs, rock and roll, the odd beer in North Beach, scuba, romance, wilderness, jeans and boots, blue water sailing; No: new age pretension, tractor-pulls, cats, emotional baggage, Lambada, underwear. Photo (returned) with note a must. Guardian Box #42122A.

Newly single financially secure handsome WM 32, seeks attractive nice girl, any race for friendship or more. POB 1155, Alameda 94501. #41117☎

In 25 Words Or Less...

JWM, 44, rational, wry, writer/businessman/ musician, physical fitness fiend, pooch-smoocher, wants lissome, logical lass. POB 4189, San Rafael, CA 94913. #43112☎

Let's Talk Ninja Turtles

Or Glasnost. Or trivia. Or Avogadro's number. Or whatever suits us. I'm a WM writer, 45, who likes openness, personal growth, offbeat humor, progressive politics, generic napkins and fellow knee-jerkers with at least one opinion that is politically. SF preferred. Guardian Box #42125H.

Classy

Single WM, cultured, professional, athletic, 8', 165 lbs, financially self-sufficient, spiritually grounded, looking for beautiful, young (up to 37) woman for long-term relationship of substance/depth. CG, Box 1701, Sausalito, CA 94985. Photo a must.

Mind Mates

We're so alike: We both love to share our triumphs, disappointments, dreams, and awareness...in playful conversations and secret glances that tingle with ah hei, laughter and inspiration. We're good at thinking things out and learning together, because we're curious, ask great questions, listen deeply, have unusual psychological skills, and a prominent funny bone. When we help each other get breakthroughs, we can't keep our hands off each other. Our independent, un-religious, un-mystical minds went rational answers. We'll get our ethics and our feelings from other sources, thank you. Our lean attractive bodies and expressive intelligent faces look matched. People see our character, integrity, and warmth. From my 8'1" height my arm feels so good around your shoulder, as I smell your fresh hair and look at your smiling no-makeup natural beauty. f 54 looking 40's. You ageless-wise, yet so child-open. Friends, lovers, teammates. We don't want to start a family from scratch. Instead, we'll concentrate on nurturing each other, adult stuff, and the work we love. Also, dear intense softy, I feel great about this way we met. Seeking each other, getting your picture, hearing your voice, sensing we're mind mates from the start. Ron. Guardian Box #41128F.

Doctor - new in town, single WM, 28, 5'8", black/brown, handsome, muscular. Seeks cute, athletic, single WF, kid-at-heart. f like rock, roller coasters and chocolate. What about you? Call. #41141☎

Tall Dark Allegedly Handsome

Travel partner wanted wanted by young fortysomething WM M.D. with artistic bent who has had personal, professional and financial success, and is now quitting work to begin new advantures. Seeking permanent union with trim, intelligent women 30's-40's, who is independant yet wants to work together as a team while creating an exciting partnership. Photo, phone and note for reply please. Guardian Box #42104B.

■ MEN SEEKING MEN

Recitals, Movies, Plays?

GWM, 44, 138 lbs., beard, hairy, harpes, seeks GWM into classical music, under 40, under 140 lbs., no leather, marijuana, tobacco. #44503☎

Do You Stutter

Adventurous 30, 5'11", 170, hairy, enjoy outdoors, hiking, the city seeks financially and emotionally secure man who stutters, near my age. #42504☎

GWM, 43, brown/blue, 180 lbs., 6', HIV-, good-looking, reformed preppy, gay father, over-employed professional, seeks man/partner to share life's quieter and wilder moments. #42515☎

GWM Handsome Bear

Gentle, hairy, chunky, masculine guy with a great sense of humor, HIV+ but healthy. Looking for a masculine GWM to go to dinner, movies and nature trips with. Write: POB 11822, SF 94101. #41513☎

Concord Newcomer

Sensitive yet masculine East Bay professional, 29, 8', 185 lbs, athletic, healthy, nonsmoker with love for outdoor recreation and indoor culture seeks stable and secure countarpart under 35 for friendship and ensuing relationship. Guardian Box #42535F.

What is Browse?

Advertisers:

When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personals 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies days before your ad appears in print.

Respondents:

There is more than one way to find that special someone through the Bay Guardian personal ads. Maybe you need to "browse" to find the right person. Call 1-800-844-5555, choose your category, and listen to some of the fun, interesting people who are looking for their new relationship. You don't need a copy of the Bay Guardian to respond, in fact some of the messages you hear may be previews of ads that aren't even in the Guardian yet!

Barbarosa

32, 8', 180, auburn/brown, hairy, artsy, earthy, optimistic, bear seeking other similar men for fun, friendship, other possibilities down the road. No drugs. #42529F.

Ready To Settle Down?

I'm not sure if I am. But I'm willing to consider the option. Worldly GWM in mid 30's, healthy, and who loves walking and talking. #41516☎

Mission Man

GWM, 48, 200 untoned lbs, seeks friend, younger, masculine. Married OK. Any race, radical poets especially. #42502☎

Rebel Without A Cause

Ungay, masculine, good shape, adventurous, enjoy outdoors, yet easygoing, sensitive, sincere? This 5'10", 145 lbs., 37 attractive guy would love to talk. POB 460651, San Francisco, 94146. #42522☎

Mediterranean Greek/Americano

Share with GWM passion for all things Greek: music, food, languega (any tutors?). Give hallava massage. Glanaki, Box 14584, SF, CA 94114. #43513☎

Tired Of Looking?

Life's ultimate pleasure is sharing oneself with another. GWM, 30, 5'8", 155, brown/blonde, versatile, romantic with good looks desires similar for relationship. #43511☎

Hairy-Chested Teddy Bear

Looking for companion to share movies, music, dinners and evenings together. I'm a great cuddler and mustaches are a turn-on for me. Send photo/letter to POB 25814, Portland, Oregon, 97225. #41502☎

I'm 25, 5'10", 155lbs., handsome and Italian. I would like to meet Asians and Latinos who are health conscious, handsome, and around my age. #42531☎

Desperately Seeking Fuzzy

or someone close. Busy, bearded Episcopal Gay Rights activist, 51 going on 35, fun, playful, chunky, Open Hand volunteer, literate, filmgoer. #43512☎

Looking For Romance?

GWM, 33, new to area, seeking younger guy 18-28 for friendship and companionship. Inexperienced, shy, but commitment oriented. Reply to Guardian Box #41507F.

Intimate Relationship

Unbridled, GWM 39 intelligent, shy, romantic, flexible, spiritual, adores laughter, candor seeks creative, interesting, daring men to discover life, dreams. Excellent references. #41518☎

Intellectual Homosexual

Is it an oxymoron or just trochaic dipody? Only the perspicacious, pulchritudinous, irenic, congenial, fiscally secure, frequently tumescent, obviously silent minority need reply. #42506☎

Cerebral Yet Sensual

Articulate, responsible, 36-year-old, 8'3", 165 toned lbs., seeks communicative, slim or muscular GWM under 40 interested in building playful, caring relationship. #41517☎

The Guardian Guarantee

means we'll sell it for you in three weeks, or you get three more weeks FREE. Ask for details.

Asian Seeking Special Friend

Asian, 32, 5'11", 170 lbs, athletic, HIV-seeks healthy, attractive, masculine GWM (25-35) who is also interested in friendship, companionship, romance, and possible relationship. #41509☎

Older Model Transvestite

New in town and lonesome. Can you remedy that. POB 470051, SF 94123.

Need to rejuvenate your intimate persona? Married WM, healthy, discreet, seeks same. Express concerns/persona to POB 443, San Ramon, CA 94583. #43514☎

I Have This Friend...

Who's really smart, funny, cute and a still unjaded television producer (30, 5'8", other vital stats only if you call!). #42518☎

Mission District

German/Italian, 48, 8', 200 unmuscled lbs., wishes to meet a younger, exotic, manly man, any race, not too rich, vegetarian, sensual, lonely, dolphin-free. Arabs especially. Jim. #43500☎

Grateful Dead Enthusiast

Professional GWM, 24, seeks Deadheads/non-Deadphobes under 25. I'm cute, 6'2", straight looking/acting, independent, musical and different. Box 1041, Cupertino CA 95015. Photo please. #42503☎

Gentle, Sensual

27, very handsome, long blond hair, clean-shaven, blue eyes, tight build seeks cute, clean-shaven, lean, metaphysically interested HIV-boyfriend under 35. #43503☎

Big Teddy Bear

Looking for that special person. GWM, 33, 6', 275 lbs., brown, blue, trim beard, professional. 44 Montarey Blvd, Box 38, SF, CA 94131. #41508☎

Massage/Mate

Quiet, gentle, healthy guy, 38, sensual/sexual, hands-on Hedonist, seeks tactile HIV- companion. Phone/photo: Marco 584 Castro, Box 123, SF, CA 94114. #41520☎

Your Mind

Entertains your friends. Lion with reason to be proud, HIV+, 43, seeks younger cub with time for fun and adventure. Looks show character. Please include picture and your "points of interest". Bob; PO Box 410481, San Francisco, CA 94141. #43502☎

GWM seeks GWM for positive relationship. Greek, 5'10", 175. Enjoy camping, music, beach, sex and just friends. Write to Jim, PO Box 14283 SF, CA 94114. #42509☎

Blacks, Latinos, Polynesians

Handsome GWM wants to date you if you're hot, safe, clean and sober, nonsmoker. I'm 31, HIV negative, a catch! #43505☎

Investigative Reporter

Thirtysomething GWM, 5'11", 170, HIV negative, warmth, brains, looks. Seeks scoop on twentysomething/thirtysomething grownup with winning smile and intriguing story. #42520☎

GWM, 33, compassionate, irrevarant raviawar, essayist looking for intellectual friends. Went to meet fun, cultured, unsnobbish people (gay, straight) seriously involved in books. Guardian Box #41508F.

Never To Wander No More

Tall, attractive and fit GWM, age 35, has returned to the city after long hiatus. I'm a stable professional, HIV-seeking swift, masculine GWM, age 30-42. We are shy but not cynical. We believe in long courtships, very long engagements, then... Let's see ghost. Guardian Box #42533F.

Muscle Bound

I'm just totally into muscles. Are you being fully appreciated? I'm under 30 and a very good looking former model. Let's become acquainted. #41510☎

Honesty Is The Best Policy

Fun loving Jewish teddy GWM 35, 5'9", 200lbs. but losing, seeks 30-45 creative, stable, aggressive, enjoys life, adventure, happiness, write Guardian Box #42525F.

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S.F., CA 94110
Questions?
Call 255-7600

100% Honest

Dynamic, playful, optimistic, romantic, HIV negative, nondrinking, nonsmoking, handsome WM 46, 6', 180, shooting for compatible match, younger (or not -- years prove nothing). Respond. #42524☎

Lonely Decent Senior Wants?

Short, chunky, clean cut, hairy body, old fashioned virtues seeks love. No drugs. Box 181244, Sacramento 95818. #42507☎

If You Like Husky WM

Consider reading this ad. I'm WM, 5'10", 200 lbs, good build, 43. Nonsmoker, no drugs. I enjoy slim to medium build males. Looking for partner for creative whatnot and what else comes along as we balance independance and intimacy. Asians great. POB 5014, Redwood City, CA 94063.

Jewish GWM Seeking GWM

for dating and whatever develops. Me: mid-30's, healthy, clean-shaven, trim build (don't go to gym), masculine, enjoy the outdoors, day trips, restaurants, movies, some performing arts, music and more. You: 30's, healthy, trim-average build, masculine, share similar interests and drug free. Photo optional. Guardian Box #42530F.

Nice Guy,

Cute, long-haired blonde, green eyes, clean-shaven, HIV-, 33, intellectual and sensual, wants to meet other decent and gentle youngish man; no tobacco please. #41512☎

Redheads And Other Freckly Types

Who are slender and yuppyish, wanted for sensuous play by bisexual athletic German, 37, 5'11", 181. Write to Box 382, 809 Marina Village Parkway, Alameda, CA 94501. #42514☎

Meet Your Perfect Match

The Bay Area's best meeting place is the pages of Bay Guardian Classified. We've helped thousands of happy couples to find lasting relationships. Call 255-7600 and place an ad today. This could be the start of something big.

S.F. GWM 50, brown hair, 155 lbs., 5'7". Enjoys sailing, swimming, outdoors, and dining. Seeks companion, 32-52. POB 2886, Sausalito 94958. #42534☎

Sailing And Camping Buddy

Sausalito artist has sailboat and camping equipment to share with natural and unjaded buddy. Boxholder, 1001 Bridgeway, #428, Sausalito 94965. #42521☎

Lonely GBM 43 Seeking GWM 40-plus

Am 5'11", 180 lbs., not into drugs. Like safe sex, quiet times. Wants relationship with same type. #42505☎

Hairy Blondes Named Michael

Are my ideal fantasies. Do you have any of these attributes? Like hairy daddy types? Write Kent: 833 Post Street, Box 1878, SF 94109. #41514☎

GWM, 30, 5'9", Attractive

Middle of road interests/personality looking for same 25-35. Willing to take time needed to develop friendship/relationship. #42526☎

To get the most responses place your voicemail message right away! 291-8705

Good Looking Muscular GWM

seeks other muscular good looking men for fun times or a non-live-in long-term lover. I'm 5'7", 150, blonde/blue, tan, hairy chest, HIV-, 40-years-old, into leather and loving. #44502☎

GWM 49, HIV-, 8'1", 200 lbs, masculine, moustache/beard, looking for friends and more. I'm a non-bar type, nonsmoker, reliable, stable, professional. You should smile a lot! Guardian Box #41521B.

Handsome And Kind

Athletic 35, 8', 155, HIV-, Italian appearance, Zen practice. Heartfelt connection sought with: cute, firm, mostly smooth, bright, HIV-, youthful, gentle friend. #42517☎

Bear Essentials

Sensitive husky bear (GWM, 40 brown/blue) seeks same for intense hibernation. Tickle my fancy. Photo, phone, letter to Box 8686, San Jose, 95150. #41503☎

Flattops Wanted

I want a man with short hair -- flat-top or Mohawk is very good. Short-term or long-term possible. Prefer nonsmoker. I have flattop long in back. Am tall 41 years old. Chuck POB 193282 SF 94119. #42513☎

East Bay Boy

I, 23, 5'9", 148, cute, straight acting guy looking for buddies near my age and size for friendship. I like biking, tennis, wrestling, hot tubs, movies and more. Latin and white guys a plus. (Photo). #41519☎

Good Catch!

25-year-old Asian, 5'8", 175, clean-cut, muscular, into healthy lifestyle, seeks someone with similar qualities for dating, possible relationship. Brief description/phone. #41501☎

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Last Chance Romance

Tall chub cub's been around world, giving up looking for baby. Give me sincerity and affection you hairy, muscular, blue-eyed active romantic. #41515☎

Like Pizza? Beer?

Me too. WM 35 seeks younger guys for fun and games and friendship. Occupant: 3311 Mission St. #35 SF, CA 94110. #44501☎

Cute 25-Year-Old Guy

(5'11", 150) seeks sexy, cynical, intelligent, sweet guys under 30. Into politics, rock, literature, (Burroughs, Bowles, Genez). Inexperienced OK. #43508☎

Come Fly With Me

GWM, mid-40's, warm, caring, thoughtful bird lover seeks someone to nest with. Friend or lover. Let's wing it. #42528☎

Creative Guy

Handsome GWM, 38, 5'10" 185, relationship oriented, not into bars, nonsmoker, crave cinema, dance, outdoors, aerobics, eating, hanging-out, goofing-off, seeks similar 30-40. #42510☎

Passionate Daytime Playmate

wanted by healthy, athletic, uninhibited blond European, 30's, 170, 8'2". Asian/Latin a plus. #41500☎

Furry man sought for shallow relationships with poor but very affectionate smooth, bearded 25-year-old GWM. Send photo to 2370 Market, #78, SF 94114. #42518☎

Seeking One Good Man

GWM - 29, blond, 135 lbs., 5'10", nonsmoker, libertarian, freethinker - seeks companion. Mark, POB 181231, San Francisco, CA 94119. #41504☎

Literatus

GWM likes leather books and leather men; is pensive and deliberate, humorous and sometimes social. Photo gets even. POB 193685, SF 94118. #43506☎

Straight, Fit, Under 35?

Like to have a guy help quench your desire on occasion? I'm average-attractive, good shape, friendly, 37, discreet, my place or? #43510☎

Napa GWM, 29, Good Looking,

masculine, 5'9", 150 lbs, great shape seeks GWM 25-35 for? Photo to POB, 6364, Napa 94581. #42523F.

Rare Bird Seeks Mate

GWM, 35, 5'7", 140 lbs., long hair, glasses, quirky, brainy, androgynous, unconventional. Seeking man of strength and tenderness. Romantic a definite plus. #42511☎

Sunken Chest Hidden Treasure

Shy, skinny 24-year-old with hornrims seeks lonely bookworm to watch cartoons with and kiss during commercials. Interests: reading, writing, gender theory, pop culture. #42512☎

Hairy Hibernian, Straight

Intact, 30-plus, masculine and virile, sought by gentle, older SF gay man for laid-back, relaxing relationship. Alan. #42501☎

Country Boy GWM

8'1", 170 lbs, brown/hazel, smooth, versatile, handsome seeks quality time with similar and possible mate 25-35. #43507☎

Straight Or Bi Men

Wanted by WM 33 for discreet fun. Married OK. Latinos a plus but not necessary. POB 480582, SF 94146. #42527☎

Monogamaniac

This GWM/54 convinced there's one younger GAM seeking stability, loyalty, honesty and comfort in 1:1 relationship. If you are he, reply. Guardian Box #41505F.

Hot And Hunky

I'm not. Handsome, charming and funny, I am. Newly divorced. HIV negative. Available. Come bounce with me on my Murphy bed. #42506☎

Asian Men Desired

Attractive, unconventional GWM, late 30's, seeks friendships/relationships with GAM. Join me for long walks, bargain matinees, exercise, lusty conversation, fun, laughter. #43504☎

Inexperienced But Eager

27-year-old Italian/Irish, attractive college teacher, interested in meeting men who are inexperienced but eager to discuss possibilities as well. #43509☎

Hard Body, Assured Intellect

Balanced, challenging personality, 25, seeks quality sparring partner of equal cockiness and charismatic sex appeal. #42500☎

Euro-Model

Mid 20's, GWM, brown hair, green eyes, swimmers's build, masculine, 5'11", 185 lbs. Looking for man with similar attributes for great times. Don't pass this one up -- you'll be sorry! It's the fantasy you've always dreamed of...Photo essential! Au revoir...Guardian Box #42532F.

Give Me A Try!

GWM, Italian, 42, blue eyes, beard. Seeking friendship and hot encounters with other hedonists. Bisexual and straight men encouraged to reply. #44500☎

Cynical Humor Masks Romantic

GW bear seeks another leftist beach-loving SF enthusiast for intellectual and physical mating. Passion, brains and wit sought and offered! #42518☎

Buddy To Buddy Relationship

30 something Oakland Jewish guy 5'5", masculine, aggressive, short, furry, seeks other masculine men for hot times, drinking buddies, etc. Sincere replies leave phone number. Bruce. #41511☎

Realistic, Mature, & Caring

GWM, 50, 5'8", 185 lbs., good looking and fun to be with, HIV-, nonsmoker. Likes music, hiking, movies, gardening and social life, etc. Seeks partner of similar background for warm nights in bed. #44504☎

Windsurfer

Professional, athletic, trim, good-looking, GWM, enthusiastic windsurfer looking for water buddy, but love indoor fun as well. Guaranteed nice person. Photo appreciated. Reply to Guardian Box #43501F.

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Relationship Response Line
.99 per minute
The ads that contain just a ☎ can be written to ONLY if they have a post office box outside the Guardian.

Questions? Call 255-7600

New To Peninsula

Handsome tall blonde 32 new to West Coast wishes to meet generous male for company. Race, age not important. #41522☎

■ EITHER/BOTH/COUPLES

Beautiful, petite, Asian student/handsome, athletic Caucasian; seek same or lady. POB 27222, San Francisco 94127. #44700☎

Bright, attractive, monogamous couple (30's, nonsmoker) seeks similar pair. Contemplating erotic adventuring. Letter, photo reciprocated. Guardian Box #42701H.

GWM and GA seeking other singles or couple for dinner, outings, movies, fun, etc. #42700☎

Manage-a-trois. C'est possible? We think so. Extraordinary couple, 60/50, moving to Florida Gulf Coast in September, invites correspondence from extraordinary woman. Box 26478, S.F., CA 94128. #41701☎

Exceptionally attractive couple, athletic, funny, seeks sexy, playful bisexual woman, 20 to 35. Please include photo with reply. Guardian Box #41700F.

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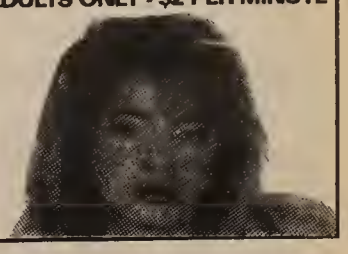

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■ MARRIAGE ARRANGEMENTS

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Bedroom set, hard to find black walnut, modern design, oil finish, beautiful grain, $1800. Danish chair/ottoman, excellent condition, $275. 646-9228.

Teak three-piece wall unit, includes entertainment unit, bar and bookcases, plus platform bed, end tables and storage unit. Excellent condition, $850 or best offer. Todd or Terry, 882-7444 or 923-9404, Pacific Heights.

Don't miss out on this week's summer getaway guide which can be found on pages 85-91.

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Queen-size futon with solid rock frame, $75. Great deal. Call 595-0763.

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Waterbed, king with eight drawer pedestal, beautiful finish, mirrored headboard. $225. 389-0744.

Contemporary sofa and loveseat, like new, $400 for set. Leave message, 864-1278.

Queen size sofa bed, beige, good condition. $125; Full size black futon frame, folds into couch or chaise lounge $65. John 873-3580.

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Table 40's wrought iron; $200. 20's wrought iron chair set; $350. Four-poster, clean bed; $1,000. One serigraph; $1,500. 663-8023.

Wedding gown (Ilyssa) size 7-8, original, sweetheart neck, beaded upper bodice, cathedral length, ivory, satin and lace. Bought $1,500; will sell $800. 387-1555.

Encyclopedias. New name brand. $289 for 29 volumes. Howard Halton, (415) 584-READ/564-7323.

Camper shell 8 feet, $60. 12 feet house trailer, $550. Piano, $250. Built-in dishwasher, $50. Inflatable portable boat and motor, $250. 636-4667.

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Excellent, light, portable massage tables. Hardwood, fully adjustable. Affordable! Penelope 415-668-9487.

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■ MUSICAL

Selmer Mark VI tenor, 1968, fresh repad. $2,150. 848-8563.

Piano. Spinet mahogany, solid wood, ivory keys, very good condition. Moving, must sell. Best offer. Call 334-7649 (evenings), 557-5483 (day).

Piano, electric. Technics PX20, 88 keys, for a midnight player, new condition, sounds and feels like a Grand. $2,000. 528-8388.

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Run your "For Sale" ad for 3 weeks at 55 cents per word per week. If you still haven't sold your item by then, we'll give you 3 more weeks FREE of charge! Call 255-7800 for details.

SUBWAY GUITARS MOVES...
To spacious showroom with 100's of bizarre guitars buried in our warehouse. Gibson, Guild, Dan Electro, National, Silvertone, Mosrite, & more! 841-4105.

Studio upright piano. Sweet sound. Great starter piano for children. $300/best offer. 841-4205.

Piano 8'2" Baldwin, beautiful mahogany case, rebuilt 12 years ago. $8,000. 832-3189.

Organ, Baldwin, built-in cassette, self-learn, excellent condition. $1,200/best offer, 334-4221.

Acoustic guitar. Made by Sigma for Martin. Perfect condition. Needs new strings. 588-5124.

Organ, Lowrey D-500, excellent condition, walnut. $800, 841-8018.

Fender Rhodes 64-Key
Good condition, one key needs work, must sell. $400/best offer. 648-8853 ask for George.

Ensoniq ESQ1 synthesizer with library plus case. In excellent condition. $850 585-9417.

Kasuga Violin. Beautiful condition, bow, case and metronome included. $220. Call 826-6838.

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Himalayan cats, male and female. Pedigree, hand raised. Adorable lap junkies. $250. (707)835-3118.

Chinese pot belly miniature piglets. Hand raised, lovable. Guaranteed and registered. $600-3,000. Mendocino, CA. (707)837-4802.

Burmese kittens, platinum or blue, females, three months, shots, TICA, good for show, affectionate. $300. 277-1781.

Chesapeake Bay Retriever, $200. (916)347-0549, after 6:00.

Portrait of your pet. See ad under "For Sale - Gifts".

Burmese, platinum kittens, all shots, CFH. $350. 528-8558.

Arabian stallion, two years; four mares, special price $8,000. $1,000 down, $200 per month. (918)887-8540.

Himalayans, CFA registered, Seal point, nine weeks, great personalities. $225. 471-2632.

Himalayan kittens, male and female, cute chocolate points, CFA, nine weeks. $150-$250. (Home)285-8214, (Work)821-8573.

Greyhounds, AKC registered, shots/worm, male $200, female $250. Napa. (707)224-1043.

Peruvian Pesos, for sale/trade, six geldings, five mares. (208)334-2331.

Chow, one black female. AKC, seven weeks, 6/21. $300. 794-6819.

Siberian Husky, male, 4 months, AKC, blue eyes, black and white. $275. (707)942-6409.

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We GUARANTEE you'll sell one item in three weeks at 55 cents per word --- or we'll give you three more weeks at no extra charge! Call 255-7600 and ask about this special half-price offer.

Cockapoo. Tiny, male and female, eight weeks, curly, non-shed puppy. First shots. Gorgeous. $300. (209)521-9667.

Lhasa Apso pups, AKC, $200/each. (916)348-0677.

Pigs, pot belly. Registered, extra small, some white. $500-$2,500. Call (916)435-2251.

Akita pups, AKC/OFA, champion lines, one female, eight weeks, show/pet quality. $650. 254-2963.

Birds. Baby Macaws, Amazons, African Greys, Conures. Now hand feeding. I buy, sell and trade. (209) 522-3661.

Burmese - platinum kittens, also blue kittens, with gold eyes. Pink tinge to their fur - feels like mink, loving little bed warmers. $400 and $500. (707)998-5872.

Manx kittens, CFA and TICA registered, male/female. Start $250 each. 537-7499, evenings.

Fox Terrier. Wire, AKC parents, teens & pups. Shots, wormed. $300-$350/best offer. Liquidating. (209)529-8780.

Overo Paint gelding, registered, six-years, 14.2 hands, trained. Placed well in English shows. Experienced rider only. $2,000/best offer. (916)622-6818.

We are moving and our smart 12-year-old female Pit Bull (Staffordshire Terrier) needs a country home. She is a product of love, extremely mellow and obedient. A great watchdog with her senses intact. Call (415)221-4512 (SF). We will provide food.

Golden Retriever. Two males, one female, AKC, champion Gold Rush lines, shots, nine weeks. (707)789-8835.

Rabbits In The House?
Yes! Volunteer group has house-trained, neutered, delightful bunnies for adoption. Rescued from pound, available in many personalities, colors, sizes. $15 donation. 836-2358.

Weimaraner male pup. $400, AKC. Call (415) 863-6277.

Thoroughbreds, four yearlings, 1-3 year old filly. $1,000 up. (209)754-1782.

Macaws and other birds. $850 and up. (707)564-5448.

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■ TICKETS / MEMBERSHIP

SF To Boston
Must sell this ticket now! One way air ticket - Continental, July 31st. Contact Michelle: 664-0681, negotiable.

Boston to San Francisco direct. Two one-ways, United, Saturday August 25. 415-552-7254. $200 each.

One round-trip ticket to New York, August 2-8. $350 or best offer. Call 255-1916.

One-way SFO to NY, any day in July. $200. Sophie 825-8228.

SFO - Minneapolis/St.Louis. One way, August 13, female only. $125, 751-0175.

■ GALLERY LISTINGS

WOMAN CRAFTS WEST
An Exceptional collection of women's work from over 450 artists. 1007½ Valencia (at 21st St.), SF. Hours: Tues-Sun 11-6, Thurs 11-8. Parking in rear.

CIRCLE GALLERY
"Classic Geo", an historic exhibition of paintings, sculpture, graphic work and mixed media. Victor Vasarely, Yaacov Agam, Yvaral. July 15-August 5. "Optical Art Within Contemporary French Culture", a preview discussion with the Vice Consul of France. July 26, 3-5pm. RSVP by 7/20. 900 Northpoint, in Ghirardelli Square, SF. 778-2370.

SAN FRANCISCO ARTS COMMISSION GALLERY
LIQUID EYELINER: An Exposition of Beauty Maintained, June 22-July 28. 155 Grove St., 554-9582.

Lesbian Visual Artists
LVA is a promotional & networking organization. Artists! Historians! Galleries! Arts Admins! Supporters wanted! Send name, etc. to: LVA, 3545 18th St., SF 94110.

Gallery Gallery
"Look What The Neighbors Are Doing"; Works by 23 artists of Minnesota Lofts and Potrero Hill, July 4-August 5. 601 Minnesota St., SF 282-8295.

WHEELS

■ AUTOS

1981 Honda!!
$1200/or best offer. Must sell now. Runs great. Looks pretty good. Tan, four-door. Great buy. Call Lad or Susan (W) 255-3100 or (H) 861-0347.

Alfa Romeo 1971 GTV, brown, AM/FM cassette, good condition, needs work, must sell. $2,500/best offer. 585-1598.

Audi 1986 Quattro 4000. White, all power, sunroof, immaculate, one owner, 79,000 miles, $7,600. 687-2016.

Austin 1986 London Taxi. Strong engine, transmission. Looks great! Trade for motorcycle(s) or ?? $3,800/best offer. 453-1449.

Autos wanted dead or alive. Instant cash paid $$$. Tickets no problem. Bob, 333-2707.

Blue Bug
Well-maintained 1969 VW Bug, runs great. 20K on rebuilt engine. New brakes, carburetor, semi-automatic transmission, good on S.F. hills. $1,500 or best offer. Call Laura at 826-2757.

BMW 1974 2002. Green exterior, beige interior. Sunroof, air-conditioning. Very clean. Low miles. Well maintained. Must see. $4500. 855-5553.

BMW 1974 3.0 CSI. European model. Metallic gold, rebuilt engine. Excellent condition. Potential classic. $13,000 or best offer. 923-9256.

BMW 1976 320I. Showroom condition, sheepskins, cover, sunroof, snowchains. $6,200. 395-6206 or 433-3190.

BMW 1980 320I. Brown, five speed, sunroof, air-conditioning. Runs good. $4,200 or best offer. 626-4238.

BMW 1968 Convertible, 5 speed, White, 20k miles, like new, $24,5000 868-7113

BMW 1989 325 IS. Loaded, five-speed, black, excellent condition. $19,900. 776-5537/evenings, 654-0664/day.

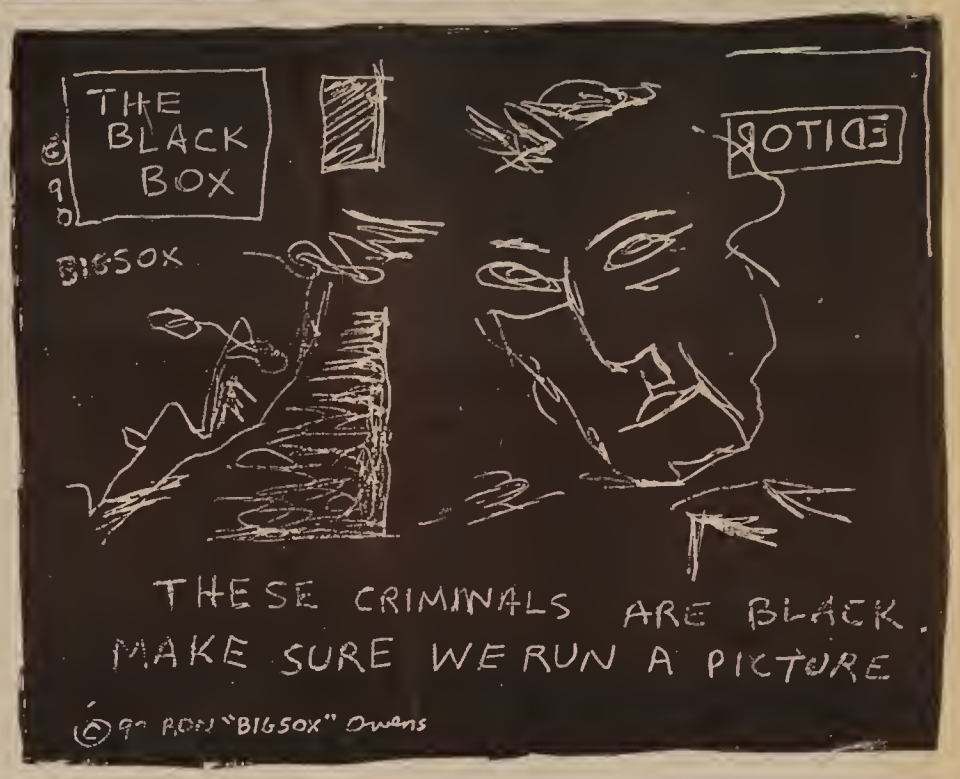
Buick 1962 V6 Regal Wagon. Automatic transmission, power steering, air conditioning, stereo, roof rack, excellent condition, $2,350. 366-9298.

Cadillac 1973 Sedan DeVille. Yellowy/beige, just tuned, new Alpine stereo, loaded, 85,000 miles, $3,000/best offer. Leif. 886-7390.

Cadillac 1980 Seville Elegante. Two tone: purple/maroon, low miles, excellent condition, must see, loaded, $7,800. 527-7383.

Cadillac 1982 Seville. Beige interior, gold and beige exterior. AM/FM stereo, loaded, runs good. $4,250 or best offer/or trade trade for trade. 285-2049.

LOCAL COLOR



Cadillac 1969 Eldorado, runs great, all original, excellent body, $3,500/best offer. 584-4786.

Cadillac 1978 Coupe deVille. Good condition, new transmission, brakes, battery, 18 MPG. 80,000 miles. Clean in and out. $1,500/best offer. 285-8963.

Cadillac 1977 Coupe DeVille. Clean, needs brakes, runs great. $1,200 firm. 648-5953.

Cadillac 1978 Seville. Runs great, looks good. Nice. $2,250. 458-3787.

Cadillac 1968 Cimarron D'oro. Top of the line-special package. White, four-door, air-conditioned, sunroof, leather seats–loaded. 83,000 miles. $7,800. 751-4020/day, 751-4578/evening.

Cadillac 1971 Sedan DeVille. Four-door, white, automatic-transmission, air-conditioned, tilt-wheel, black leather interior, power windows, locks, etc.--loaded. Black hard-top. $1,500. 626-0787.

Cadillac 1979 Coupe DeVille. Rebuilt engine, new tires, fully powered--loaded. Looks and runs great. Must sell. $1,750. 441-8358.

Capri 1973 2000. Two-door coupe. Four-speed, sheepskins, recent service. Well maintained. Looks and runs great! $1,695. 692-4505.

Chevrolet 1961 Corvette 61K miles, four-speed, black/black, excellent condition, $11,500. Call 673-9354.

Chevrolet 1966 Cavalier. Two-door, air conditioning, cassette, automatic, tint windows. $3000/negotiable. 564-2206.

Chevrolet 1976 Monza Wagon. V8 (limited Cosworth engine, 5,000 made, racing engine), metallic root beer color, five-speed, air-conditioned, power-brakes, and steering. $2,300. 234-2295.

Chevrolet 1966 Cavalier, red, automatic transmission, air-conditioned, low miles, $5,000. Chevrolet 1966 Chevette, automatic transmission, low miles, $4,000. 292-4385.

Chevrolet 1987 Z28 IROC. Red, five-speed, T-top, loaded, perma-plate coating, alarm, 50,000 miles. $9,500. 550-6525.

Chevrolet 1979 Camaro. Black, power windows, new transmission. $3000 or best offer. 588-7083.

Chevrolet 1986 Cavalier. Five-speed, air-conditioning, AM/FM, 17K miles, excellent condition, $4,900. 661-8544.

Chevrolet 1978 Monza coupe. Stick, good condition, strong engine, $800/best offer. 564-5507.

Chevrolet 1988 Camaro RS, red, automatic transmission, air-conditioned. Excellent condition, $8,500. Larry, 583-8010.

Chevrolet 1948 four-door, best offer/$3,750. 79K miles, excellent condition. 282-3578.

Chevrolet 1976 Chevette. Four-door hatchback, 88K miles, excellent condition, must see. $1,600/best offer. 668-5369.

Chevrolet 1960 Monza, four-cylander, automatic transmission, 80,000 miles, runs good, $1,000 or best offer. 751-0992.

Chevrolet 1965 Caprice Classic. Maroon four-door, automatic transmission, power locks, seats, windows. Loaded. 48,500 miles. Very well-maintained. $4,800. 587-4301.

Chevrolet 1985 Sprint. Blue, five-speed, sheepskins. New transmission and clutch. 45 MPG, 73,000 miles. Nice car. $2,450/best offer. 924-7978.

Chrysler 1988 LeBaron. Convertible, leather interior, power windows, door locks, and top. AM/FM stereo cassette. Excellent condition. $14,500 or best offer. 871-2801, evenings.

Chrysler 1988 LeBaron. White turbo convertible, all power, excellent condition. $12,500 or best offer. Must sell. 342-7282.

Chrysler 1974 Imperial. Rare two-door, four-wheel disk brakes, white leather interior, many new parts. $2,000. 833-4319.

Corvette 1975 T-top. Green exterior, black leather, 350. Automatic transmission, air conditioning, power windows, 3,700 miles, $10,500. All original, clean. 826-4979.

Corvette 1987, blue on blue leather, automatic transmission, loaded. T-top, excellent appeal for summer. 3,782 original miles. Clean. Must see to appreciate. $24,000 or best offer. 343-0444/evenings, 781-1550/days.

Daihatsu 1989 Charade, very clean, runs great! Low miles, $3,889. 788-7337.

Datsun 1977 280Z, excellent condition, maintenance records available, $2600, 861-6976 evenings and weekends.

Datsun 1975 B-210. Good engine, new transmission, am/fm, tape deck, reliable. 821-1539. $800/best offer.

Datsun 1960 510. Dead but fixable. Needs head gasket/lots of new/good parts. $300/best offer. Call 601-5221.

English Anglia 1964 LHD. 90% restored, 1.6 Kent engine, disc brakes, $2,500. Trade or best offer. Phone 621-7451, evenings.

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Ford 1963 pickup, short bed, three-speed, blue, fresh engine, ugly body, new tires, great work truck. $700. 549-9008.

Ford 1965 Mustang. Excellent condition, four-speed, much new. Must Sell. $3,000. 924-7414.

Ford 1965 Van. V6 289, clean, must sell. $995. 351-1651.

Ford 1967 Galaxie, excellent condition in and out. New paint, wheels, AM/FM cassette. 221-6416.

Ford 1976 Mustang. Looks great, needs some engine work, $700 or best offer. Raine 759-1987.

Ford 1976 Fiesta. 1.6 Ghia sport rims, sunroof, stereo, all around good car, $1,500. Phone Roy 921-7451, work.

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Honda 19777 Accord. Five-speed, stereo. Clean in and out. New head gasket and tune up. $650. 668-0821/leave message.

Honda 1977 Civic, 80k miles, $950. 783-0660.

Honda 1979 Civic. New clutch, new tires. Runs good. Needs some body work. $650 or best offer. 828-3495.

Honda 1869 Civic SI. 16K miles, sport engine/suspension, moon roof, Blaupunkt pull-out stereo/speakers, air conditioning, 5-Year warranty. $11,500. 751-8981 (evenings).

Hyundai 1987 Excel GL. Five-speed, hatchback, FM cassette, 30K, extended warranty, excellent condition. $3,500. 928-0160.

Hyundai 1989 Excel GL, three-door hatchback. Air condition, stereo AM/FM cassette, 3,300 miles, $5,700. 626-0542, 647-7102.

Hyundai 1985 Excel. Leaving U.S., must sell. 51K miles, very good condition, three-door. $2,950/best offer, 664-8243 evening.

Hyundai 1987 Excel. Five-speed, hatchback, 45,000 miles, four-door, gray, good condition. $3500, 522-5789, 657-8298.

Jaguar $$$ Austin, TR, MG, Lotus, other exotic autos/racers wanted. 461-0442.

Jeep 1988 Comanche, two-wheel drive, automatic transmission, straight six, fuel injection, 35K miles, AM/FM. $7,500/best offer. 471-5884.

Lincoln 1974 Mark IV. Good condition, sunroof, $1,500/best offer. 838-4841.

Lincoln 1978 Mark IV. Runs good, clean in and out. Convertible look. $3250 or best offer. 794-6957.

Lincoln 1980 Town Coupe. Brown, moon roof, 100K miles, looks and runs good. $2,500. 552-9341.

Lincoln 1981 Mark VI. Four-door, gold, 55K miles, like new. $5,900 or best offer. 783-6537.

Lincoln 1971 Continental Mark III, rebuilt engine and transmission. New carburetor, master cylinder, fuel pump, alternator. Nice looking, runs great, $1,600. 348-8078.

Lincoln 1978 Mark V., Run good, clean, sunroof. $1,550 or best offer. Possible trade. 627-3572.

Lincoln 1980 Town Car. Good body, all power, 1991 tags, clean in and out. $2,500/best offer. 468-1083.

Lincoln 1977 Versailles. Rare two-tone blue, all power, 73K miles, excellent condition. $2,800/best offer.

Mazda 1980 RX7 black, cassette, sunroof, good condition, $2,200/best offer. Frank 564-6973.

Mazda 1981 626, air conditioning, new brakes, new clutch, AM/FM radio, good body condition, $900/best offer. 333-7556.

Mazda 1981 626. New engine/battery, excellent condition, air conditioning, cruise control, stereo, moving must sell. $3000/best offer. 683-5732.

Mazda 1961 GLC Sport. Good condition, stereo, air-conditioning. $1,200 or best offer. 751-1085/evenings, Johanna.

Mazda 1981 626 two-door, five-speed, one owner. Must sell $2,300/best offer. 363-6543 or 363-0801.

Mazda 1982 GLC Sport, needs work, $1,000. 285-7675, 626-2138 (leave message at this number).

Mazda 1983 626 Five-speed, air-conditioning, power steering, excellent condition. $3,650. Best offer. 839-0398.

Mazda 1983 RXZ GSL. Red!! Low miles. Five-speed, air-conditioning, cruise, power windows, sunroof, stereo/cassette. Loaded and perfect. $4,995. 663-9180.

Mazda 1988 RX7 air conditioning, five-speed, excellent condition. $7,200/best offer. 776-5537.

Mazda 1987 RX7 sport. Loaded. Red/grey, bra, air conditioning, power, AM/FM cassette, car cover. $11K/best offer. 432-9404.

Mazda 1987 626 LX. Two-door, five-speed, air-conditioning, 48K miles, excellent. $6,800. 776-5537.

Mazda 1987 323. Stick shift; hatchback; $4700: New tires/brakes/muffler. Great condition, 54,500 miles. Call 864-8829.

Mazda 1988 RX7. White, five-speed, sun-roof, am/fm cassette, security system. Great condition. $10,800. (415) 521-8949.

Mer Kur 1985 XR 4TI Turbo, 49K miles. Excellent condition, $8,000. 348-8078.

Mercedes 1976 280e model clean, sunroof, air conditioning, power steering, power windows, automatic transmission AM/FM. In good running condition. $5,500/best offer, 333-0630.

Mercedes 1975, 450 SLC, sunroof, excellent condition. $13,000 or best offer. 753-3523.

Mercedes 1967 250 SE. Classic right hand drive, fuel injection, auto stick, needs work. $2,300. 281-2127.

Mercedes 1973 280. One owner. Lots of new equipment, tires, shocks, carburetor. 110K miles. Good condition. $3,500/best offer. 922-8815.

Mercedes 1978 240D. One owner, loaded, new tires, cover, engine recently compression tested. Best offer, 775-5078.

Mercedes 1987 230. Four-door sedan, rebuilt motor, four on the floor. Real classic. Randall, 562-9187.

Mercedes 1971 two-door, V8 Chevy 350 Porsche mags, Pirellis. Sharp. $5,000/or best offer. 584-1930.

Mercedes 1972 250. Rare four-speed on floor, air-conditioning, great condition, all records. $3,500. 388-2818.

Mercedes Benz 1972 220 Classic. Excellent interior, automatic, dark gray/red interior, new brakes, paint, carpet. $3,500 or best offer. 282-5348.

Mercedes Benz 1974 450 SE. Clean in and out, electric top, power windows, new engine. $8,500. 588-9407.

Mercury 1985 Merkur silver, fully loaded, all extras!! Excellent condition, offer. 489-0574.

Mercury 1967 Cougar, clean interior, starts easy, runs well, AM-FM cassette, $2,800. 239-4914.

Mercury 1987 Cougar. Grey, loaded, take over lease. 836-1798.

Mercury 1982 Zephyr, six cylinder, automatic transmission, two-door hardtop, power steering, air-conditioning, runs great, $2,000. 981-7181.

Mercury 1974 Cougar XR-7. A real classic. Rebuilt engine, low mileage, excellent condition. $5,000 or best offer. 436-2731.

MGA 1862 Mark II for special person. Beautiful condition. 31K miles, excellent engine, $9,000. 927-2847.

MGB 1874, blue, very good shape, rebuilt engine, two tops (hard and soft), chrome bumpers, good body. Beautiful car!! $4,000. 994-8503.

Mitsubishi 1988 Precise, air, clean, four-door, hatch back. $3,700. 578-4843.

Mitsubishi 1990 Eclipse GS. Loaded! Power brakes and steering, air conditioning. AM/FM/CD, cruise control, sunroof. Great car. Must sell. $14,500. 824-7414.

Mitsubishi 1983 Cordia. Four-speed, excellent running condition, AM/FM cassette, 85K miles. $2,800/best offer. 458-5882.

Nissan 1988 240SX. Blue, leather interior, AM/FM stereo. $14,000 or take over payments. Must sell. In excellent condition. 223-2703 evenings, 541-1743 days.

Nissan 1988 Sentra. Silver, four-speed, AM/FM cassette. Perfect condition. 37,000 miles. Well maintained, $4,700. 824-2950.

Nissan 1987 Pulsar NX. White, five-speed, loaded. Excellent condition. $7,500/best offer. 821-2310, after 6:00pm.

Nissan 1986 Sentra. White, two-door, five-speed. Only 27,000 miles. Excellently maintained. $4,800. 845-8801.

Nissan 1984 Pulsar. Blue, two-door, five-speed, sunroof, AM/FM cassette, low miles. Runs great. Recent tune up. $2,500. 488-5184.

Nissan 1985 Pulsar. Mint condition. Silver/black. Sunroof, air, 5-speed, cassette. Low miles. Runs terrific. $4500/best offer. 653-1688.

Oldsmobile 1978 Delta. Loaded, auto transmission, power steering, brakes, windows, sunroof, air-conditioned. Good condition. $2300. 341-7113.

Oldsmobile 1985 Cutlass Supreme Brougham Silver, loaded, excellent condition. 48,000 miles. $6,000. 373-0553.

Oldsmobile 1988 Cutlass Sierra. Light blue, four-door sedan. 80,000 miles. Well maintained. $4,500. 758-1888.

Oldsmobile 1980 Tornado Diesel. White, dark blue interior, sunroof, stereo, all power, air-condition. New transmission, starter, and battery. $1,490. 80,000 miles. 941-6050.

Oldsmobile 1986 Cutlass Ciera. Two-door, AM/FM cassette, power steering, brakes, and automatic transmission. Clean. $3,900/or best offer. 586-8057.

Oldsmobile 1975 Cutlass Supreme V-8. Excellent condition, fully automatic, low mileage, original owner. $1550. 431-4794 or 861-2023.

Peugeot 1981 505S. Turbo-diesel, five-speed, loaded, extra clean. Well maintained. All records available. $2,850 or best offer. 528-1079.

Peugeot 1975 504 wagon, excellent condition, well maintained, clean. All records. Must sell. $1,850/best offer. 641-8909.

Peugeot 1978 505D. Four-speed, four-door, new head, white, receipts. Excellent highway car. $1,400. 548-8008.

Plymouth 1871 Dumpster. Three-speed manual transmission, slant six engine that won't quit. $500/best offer. 558-8590 evenings.

Plymouth 1986 Horizon, automatic, air conditioning, 69K miles, runs great, must sell! $2,500/best offer. 282-1058 Chris/David.

Plymouth 1985 Turismo. Red, five-speed, AM/FM cassette, air conditioning, power steering. One owner, excellent condition. $3,100. 221-2352 evenings, 748-2249 days.

Plymouth 1878 Horizon. Air conditioning, four speed, AM/FM radio, sunroof, runs great! Very clean. $1,200/best offer. 731-0885.

Plymouth 1881 Reliant K. 111K miles, "beater", starts and runs great, very reliable. $1,200/or best offer. 441-8089.

Pontiac 1980 Firebird 301 V8. Blue-new paint, T-top, automatic transmission, AM/FM cassette. Well maintained. $3500. 568-7178.

Pontiac 1985 Fiero. Silver. Five speed stick shift, AM/FM stereo cassette, air conditioned, well maintained, very clean. Low miles. $4000. 843-8703.

Pontiac 1984 Trans Am. Red with black trim, five-speed, V8 H.O., power windows, locks, and mirrors. New tires, gold rims. $3495. 686-8702(H), 972-0998(W). Paul.

Pontiac 1873 Luxury LeMans Special Edition. Light blue, automatic-transmission, loaded, 42,000 miles. Like new. $3,500 or best offer. 771-1778.

Pontiac 1884 Fiero. Red, four-speed, low miles, AM/FM cassette. Rebuilt engine. Runs great. $3,500. 488-5184.

Pontiac 1978 Trans Am 8.6. White, black interior. New motor, fully loaded. $2,500 or best offer. 487-2171.

Porsche 1980 924. 70K miles, runs great. $6000/best offer. 828-6500 (day) or 285-7782 (evening) Ilene.

Porsche 1978 824. Maroon four-speed stick shift. AM/FM cassette stereo-boombox. Sunroof, air-conditioning. 821-5748.

Porsche 1987 824S. Red, five-speed stick shift, air-conditioning, AM/FM stereo cassette, power windows - loaded. Excellent condition. $8000. 488-0802.

Porsche 1878 911 SC. Black. Stock model. Red leather interior, phone, Alpine stereo, whale-tail, glass back, 80,000 miles. $20,000. 885-9897.

Porsche 1875 911S. Black/black, sunroof. Exceptionally well maintained! Six years of records. $9,000. 821-6681.

Renault 1885 Alliance. Great car, rebuilt engine, one owner, new tires. $1700/ best offer. 527-4070.

Renault 1885 Alliance. Four-speed, Two-door. Low miles. Great condition. $2,500/best offer. 778-0754.

Renault 1985 Alliance DL. Four-door, automatic-transmission, air-conditioning, low miles, original owner, excellent condition, $2,800/or best offer, 881-4882.

Renault 1884 Alliance. Five-speed, two-door, air conditioning, sunroof, superb stereo, power steering, low miles, new brakes, $1,800. 553-8553.

Saab 1882 800 Turbo APC, five-speed, sunroof, paint/interior like new, great gas mileage, all options. Very reliable. $8,300/best offer. (208)536-0812.

Saab 1833 800 Turbo. Four-door, loaded, sunroof, excellent condition. $4,600. 573-8038.

Saab 1984 900 Turbo. All options. Clean. $4,300/best offer. 579-4843.

Saab 1885 16v Turbo, leather, air, also spare engine and transmission. (707)578-0628.

Saab 1988 900 Turbo. Silver, loaded, three-door. 81,000 miles. Good condition. $8,200. 524-2501.

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The best deal on wheels in the Bay Area is Bay Guardian Classified. An 18 word ad is only $15.50 for eight weeks. Call 255-7600 and let us help you get rolling.

Subaru 1881 GL hatchback. Runs great, must sell. $700 or best offer. 826-4815.

Subaru 1880 DL HB, alarm, pullout stereo, air conditioning, sheepskins, 54K. Clean! $2,400. 776-1724.

Subaru 1887 GL Wagon. Red, five-speed, four-wheel drive, power-steering, AM/FM radio, air-conditioning, low miles. Great! $7,700 or best offer. 838-5229.

Subaru 1883 GL. Luxury Four-Door Sedan, power everything, automatic, air conditioning, am/fm stereo, mint condition. $3200, 346-2208.

Subaru 1880 GL. Five-speed, sunroof, cassette, air conditioning, clean. Well maintained, runs great. $1,150. 648-6205.

Suzuki 1988X Samurai JX. Red with white top, pull-out cassette, excellent condition. $6000/or best offer. 752-2853 or 358-7307.

Suzuki 1886 Samurai. Black, AM/FM cassette, hard-top, four-wheel drive. 48,000 miles. $3,500. 751-4020/day, 751-4578/evening.

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Toyota 1888 Supra. Power package, white, new tires, 80K miles, perfect. $9850, best offer. 988-8289.

Toyota 1884 Corolla LE 4-door sedan, excellent condition, one owner, like new. Evenings. 530-5586. Phil.

Toyota 1882 Tercel. 120K, runs good, $800. 824-4488.

Toyota 1980 Celica. 30K on new engine. New clutch, brakes, tires, air conditioning, sunroof, warranty with receipts. Runs strong. $2,500/best offer. 221-7878.

Toyota 1880 Tercel. Five-speed, two door, air conditioning, Pirelli's, new brakes. Runs well. $1000/best offer. 252-1808.

Triumph 1871 Spitfire. Yellow, good top, needs minor bodywork. Well maintained. $800. 588-8057.

Triumphs all models, wanted dead or alive. Courteous cash buyer. Duane (415)481-0442.

Volkswagen 1875 Super Beetle. Good condition, new engine parts, stereo. $1500 or best offer. 386-2481.

Volkswagen 1863 Bug. To slam or restore. Basic black, runs strong, $1300, Marko 881-7598.

Volkswagen 1974 Bug. Strong engine, fair body, very dependable. $550. Danny 688-3684.

Volkswagen 1873 Superbeetle Convertible. Rebuilt. $3,500 or best offer. 863-5981.

Volkswagen, 1978, Rabbit, White, automatic transmission, AM/FM cassette, runs great, very reliable commuter car, $1,000. 541-9285, Katherine.

Volkswagen 1878 convertible, air-conditioned, newer top, blue, good condition. $4,600. 342-7550/evenings.

Volkswagen 1880 Rabbit, diesel, 93K miles, super clean, just tuned-up. $1,500. 381-8344.

Volkswagen 1977 Camp van, pop-top, gas heater, stove, sink, etc., automatic transmission, fuel injection, excellent shape, only 74k miles, $3,849/best offer. 750-0291.

Volkswagen 1990 Corrado, 4k miles, anti-lock brake system, sunroof, factory warranty, loaded, must sell, $15,500/best offer. 664-5642.

Volkswagen 1889 Karmann Ghia, excellent body, new paint, clutch, brakes. $3,300. 383-4288.

Volkswagen 1989 Cabriolet Convertible. Silver with black top. $11,800. 18K miles, tons o' fun. 771-8985 (evenings).

Volkswagen 1974 Bug. Rebuilt engine. 37K miles. Second owner. Good Condition. Stereo. Radials. Just tuned. $2000, phone 868-1198.

Volkswagen 1979 Rabbit, diesel, 120K miles, good condition. $800. 863-1540.

Volkswagen 1868 California Squarebeck, lowered, new 1641 engine, carburetors, paint. $1,700. 548-0639.

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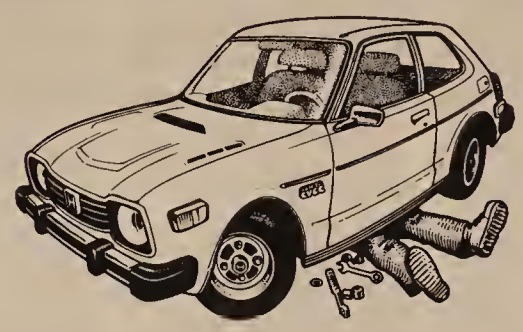

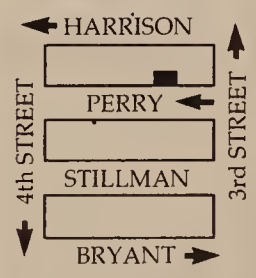

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MITSUBISHI 1989 Galant. Auto, A/C, 14K. $10,499
SUBARU 1985 4WD Station Wagon GL. Auto, Sunroof. ..... $ 6,499
TOYOTA 1989 Cressida. 24K. Mint! Burgundy. $17,255
TOYOTA 1989 Camry LE Wagon. Auto, 6 cycl. Loaded. $15,999
TOYOTA 1986 4x4 PU. Campershell, 5 speed, Tube Bumpers. ..... $ 6,999
TOYOTA 1985 4x2 XRF. Cab with Shell. Automatic. ..... $ 6,999

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Volkswagen 1984 Convertible. Air, five-speed, new clutch, 69K miles. Runs great! $5,300. 665-5910.

Volkswagen 1971 Bug. New engine, new tires, runs great, good body, gold. $1200. 346-6258.

Volkswagen 1954 Ragtop, original owner. Excellent condition. Receipt. Manual. $6,500. 120 Willow St., SF 441-1350.

Volkswagen 1970 K. Ghia. 53,000 original miles, A-1 condition, $3,650/best offer. Leave message, 474-3417.

Volkswagen 1976 Rabbit Diesel. White, 103K miles, new brakes, manual, sunroof, recently tuned, very good condition. $1,000. 681-2462.

Volkswagen 1976 Rabbit. Four-speed, white, sun-roof. $500 or best offer. 639-0531.

Volkswagen 1968 Golf. Excellent condition, AM/FM cassette. $4,600 or best offer. 681-6503.

Volkswagen 1966 Cabriolet Convertible. Wolfsburg edition. White on white! Five-spaed, air, stereo/cessette, power steering, alarm. Beautifull $6,865. 663-6160.

Volkswagen 1971 Superbug Convertible. Cheaper than a Miata. Beige, $2,600/best offer. 622-6652.

Volkswagen 1960 Rabbit, two-door, four-speed, well-maintained, white. $1,500 or best offer. 549-8006.

Volkswagen 1984 Rabbit GTI, silver, great condition, great extras. $3,700/best offer. 927-3717.

Volkswagen 1984 Rabbit, automatic transmission, 64K miles, air conditioning, stereo, excellent condition. $2,650. 843-5196.

Volkswagen 1973 Super Beetle. Green, new brakes, and starter. Well maintained, runs great. Good body. $1,650. 321-3731.

Volvo 1967 122S. Good condition, lots of new stuff, $1,200 or best offer. 641-5925.

Volvo 1971 P1800E coupe. Runs great, looks nice. $3,500. 752-4374.

Volvo 1976 242 DL, air conditioning, sunroof, overdrive, mint, beige with dark brown interior, repair history. $2,000 firm. (415)664-1485.

Volvo 1977 242 DL, four-speed, runs great. $1,700. 661-9229.

Volvo 1981 two-door DL. Looks and runs great, must sell, $3,900. 351-1851.

Volvo 1985 740 Turbo, four-speed, overdrive, leather, excellent. $10,750/best offer. 522-2745.

Volvo 1987 760 Bertone, black and tan. Warranty. $20,000. 283-7476/evenings.

Volvo 1986 240 DL wagon, automatic, 6,000 miles. $18,650. 526-4101 or 226-6407.

Volvo 292DL. Automatic, cassette, runs well, must sell. $1200 or best offer.221-5635.

VW 1971 Bug, 1500 miles on rebuilt engine, automatic transmission, sunroof, new radials, second owner. $1,600 or best offer. 255-9737.

Wanted Corvette 1957-1982. Also want mopeds 1966-1974, Challenger, Charger, Cuda, Superbeetles, etc. 873-2815.

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Austin 1952 A-40 Sports Convertible. Restored. Mint. $11,600. Only 543 imported. 120 Willow St., SF 441-1350.

Cadillac 1956 Sedan DeVille. $4,000/best offer. Call Gary, 521-3604.

Chevrolet II 1962 Nova Coupe, power steering, six cylinder, seats, rare collectors, clean. $2,000/firm. 636-3188.

Chevrolet 1983 Corvair Monza 600 Convertible. Yellow, black top/interior, $3500. See at Frederick/Buena Vista West. 621-4740.

Chevrolet 1937 four-door. Runs, easy to restore, missing one running board. $2,100. (707)643-3998.

Ford 1965 Mustang 289 V8, red lacquer, alloy wheels, A-1 condition. $5,800/best offer. 453-4375.

Ford 1967 T-Bird, two-door, original owner, excellent original condition, black on black, must sell, make offer. 632-4101.

Lincoln 1970 MK III Continental Classic, all original, 460 engine. $8,000/best offer. Sharon, 268-8566 or 678-5819.

Plymouth 1963 Belvedere, 81K original miles, new master cylinder, runs and looks great. $2,600. 824-8229.

Porsche 1966 912 Recaros, 6" and 7" factory alloys, smog, set-up for racing. $8,500 or best offer. 726-1882.

Triumph 1962 Spitfire, restored, excellent condition, $4,200. 752-1289.

Wanted Corvette 1957-1982. Also want mopeds 1966-1974, Challenger, Charger, Cuda, Superbeetles, etc. 873-2815.

BICYCLES

27" Fuji Touring Bike. Extras, many new parts. $200. 647-3637. Gregory.

27" Schwinn laTour Lux 12-speed. Excellent road bike but I need mountain bike for SF's hills. Would consider trade. 568-5124.

Bicycle 1986 ladies 21-inch Schwinn World Sport, 12-speed, excellent condition, only 10 miles. $200. 345-7067.

Bicycle, racing Caseti, full Campy Modolo brakes. $500. Call 255-7525, before 12 noon.

Chrom-moly 18" Nishiki Sport. Suntour gears, brakes. Less that 100 miles, with computer. $450. Call J. 367-7310.

Miyata tour bike. Great condition for someone under 5'8". Was $800 new, make an offer. Gianna 586-6060.

Must sell. Assortment pro-road bicycles, SLX, Campagnolo, Shimano, $250 plus. Hetchins frame $1,200. 1949 Chevorolet Fast Back $3,000. 695-1545.

Trek 46cm Touring Bike. Excellent condition, $300. Call Laura: 465-5660 (day) or 567-6446 (evenings).

Univega 21" touring bike. Excellent condition. $300 or best offer. Marty 255-4859.

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BMW 1987 R60/2 low mileage, collector's jewel. Avon fairing, Craven bags, many extras, $4000/John. 926-3824.

BMW 1977 R100RS. Wire wheels, 40K, Krauser bags, tank cover and bag multi-vario metzlers, great condition! $2,400 453-1449.

BMW 1977 R100RS. The original sportourer. This bike is not stock. Call457-6045, leave message. $2900/best offer.

BMW 1967 K75, perfect 5K mile, warranty, alarm, heated grips, extra lights, bags, more. First $5,000. Call 841-2350.

BMW R90S. Smoke grey, 12K, stored 12 years, excellent condition, extras, bags, metzlers, supertrepp exhaust dual plugs. $3000. 453-1448.

BSA 1967 250 Starfire. Classic edition, runs great, extra parts. $600/best offer. Lance 262-4081.

Harley Davidson 1984 Sportster XLX. 1000cc, great cruiser. $2900. Call Lenny 626-8363 (day), 486-0932 (evenings).

Kawasaki 1986 KX 250, great condition, $2,300. 837-4857.

Kawasaki 1986 ZL500 Eliminator, garage pampered, 1,700 miles, half faring. $2,400. 783-6240.

Kawasaki 1987 ZL1000, 7,500 miles, new tires, clean. $3,000. 355-6211.

Kawasaki 1989 ZX10, very fast, very clean. Many after market parts, too many to list. $6,000/best offer. 533-7223.

Yamaha 1983 Riva. Black and gold, great condition, helmet and gloves included. $950/best offer. Pregnant, must sell. 359-2416.

Yamaha 1987 Riva 125, red, with basket, excellent condition. 4,600 miles. Two helmets included. $1,300/best offer. 387-9611.

Yamaha 1983 Riva 180, low miles, fairing. $1,400. 632-5636.

Yamahe 1989 scooter Riva Jog. White, 360 miles, plus helmet, plus trunk, $700. 846-6425, Luke.

TRUCKS/VANS/CAMPERS

Chevrolet 1987 S10 Blazer, Tahoe package, good condition, full power. $9500 or best offer. 753-3523.

Chevrolet 1986 Customized Van. Full power, deluxe package with VCR, color t.v. and more. $12,400/best offer. 630-1761.

Chevrolet 1985 Astro, one owner, power steering, power brakes, air-conditioning, tilt, heavy-duty cooling, new automatic transmission, 74K miles.

Dodge 1973 Mother Van, raised two kids, 161K, rubber bumpers, pop top., TLC, $2,500/best offer. 644-0577.

Dodge 1976 Conversion, slant 6, three-speed, captain chairs, sofa and more! $3,200. 628-2921.

Dodge 1989 Ram Pick-up. Red and black, small bed, excellent condition, only 18,000 miles. Asking $5450, Blue Book price $6050.

Fleetwood 1990, 27 foot motorhome, 1K miles, loaded, paid $47,000, must sell due to illness. 583-2348.

Ford 1986 Econo 150, V6, air conditioning, automatic transmission, power steering, AM/FM, 72K, $7,000. 347-6761.

Ford 1987 Aerostar, loaded, sunroofs, air-conditioning, power windows and doors, full warranty for 2½ years. $13,000. 468-8437.

Ford 1989 Aerostar XL, automatic transmission, air conditioning, power steering, power brakes, low miles. $12,200. 282-8429.

Jeep 1976 J-10, new three-tone pearl paint interior, mechanically sound stereo, loaded. $5,500/best offer. 801-1932.

Komfort Lite 1988 21 foot self-contained trailer, 2,550 lb. dry weight, less than 5K miles, excellent condition. $8,800. 595-3815.

Mitsubishi 1984 Montero Sport Wagon, new engine, sunroof, racks, excellent condition. $5,200/best offer. 562-6467 or 838-1466.

Nissan 1986 Hardbody, five-speed, stereo, line-a-bed and box. 8,500 miles, under warrantee, very clean. $7,500 or best offer. 466-3623/evenings.

Pace Arrow 1976. Electric wheelchair lift, sleeps six, 27', 35K miles, $15,000. (916)726-2445.

Suzuki 1987 Samurai, white, mint, cassette, alarm. $5,500 or best offer. 666-6743.

Travco 1971 Motorhome, Class A, 27 foot, runs good, good condition. $8,000/best offer. 482-6115.

Volkswagen 1984 Westfalia, great condition, AM/FM cassette, brown. $7,000. 562-7706.

Volkswagen 1976 Bus. 65K miles, large cargo area, roof rack. $2300/best offer. Phil 845-6550 (home), 643-6678 (work).

Volkswagen 1976 Bus, dependable, clean, new mufflers, tires, paint. $2,500. 564-7512.

Winnebago 1972 Brave, 36K miles, roof, air, microwave, full awning and more. $6,500. 635-7750.

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Saab 1985 600 Turbo 16v engine transmission. Best offer. (707)576-0626.

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Private party needs good running transportation, car or van. Frank, 861-7181.

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Private party needs good running transportation, car or van. Frank. 861-7181.

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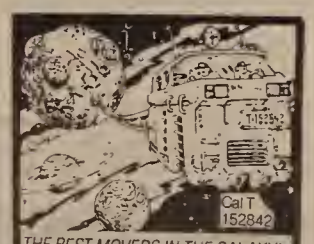

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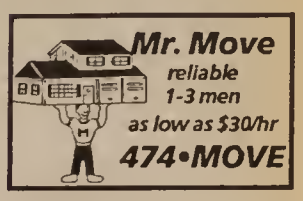

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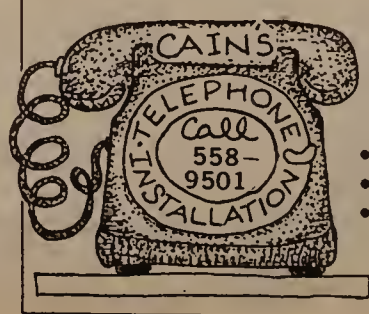

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REAL ESTATE

■ RENTAL SERVICES

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■ SHARED HOUSING, NON-S.F.

$350 Westlake. Three-bedroom home to share. Garage, views, easy transportation. 758-4996, evenings.

Big three-bedroom, two-bath house in Pacifica, two blocks from beach, pets OK, $750/month. 355-0437.

■ SHARED HOUSING, S.F.

$725. Two great rooms with private bath, views, fireplace. Share large kitchen, washer/dryer, dishwasher. Noe Valley Victorian. 821-0125.

$600. Looking for one other person to share huge two-plus bedroom, two bath Victorian flat in Pacific Heights. 348-4847.

$525 includes utilities. Two bedroom flat, single parent OK, in Sunset. 769-0788.

$500 including utilities. Large room in beautiful, Duboce triangle, Victorian flat. Sunny, newly renovated, hardwood floors, big yard, near transportation, great area. Responsible, nonsmoking M/F wanted to share with married couple. Available immediately. 863-0786.

$500. Straight artist seeks nonsmoking male to share Third Street live/work space. 285-3068.

$490 ideal for couples/students at CCSF. Shared household, private bath, fireplace. On Gennessee. 348-0287.

$490. 26th Avenue, huge room, great flat, view, share with one professional. No tobacco, pets, 221-2680.

$488 including utilities. Woman to share large house in Castro with three lesbians. No pets, drugs please. 864-8953.

$480 Spacious, charming flat share with one. Clean, quiet, responsible over 30. 752-8828.

$450 each. Two bedroom single family home Glen Park. Four blocks BART, park, shopping. Yard, off-street parking. Terry, 564-4357.

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$450 includes utilities. Share condo with straight women. 24th St. and Potrero. View, washer/dryer, $300 or $350 with two. Over 30. Call at work, 391-1137, or leave message for "share".

$450. Rooftop flat, Noe Valley, two bedroom. Meditative, peaceful, independent nonsmoker female. 282-3943.

$430 plus ⅓ utilities. Bernal Heights, charming newly remodeled two bedroom house, patio, yard, garage, view. Share with 36-year-old woman, teacher and two cats. Cat OK. Available August 1. Marie, 821-2548, 282-8468.

$430 plus ⅓ utilities. Upper Haight beautiful, large, friendly, two-bedroom Victorian in great shape, choice location. David 661-7454.

$425 plus utilities. Fifth Ave., sunny, spacious, prefer female. Immediately, minimum two months. 751-4666.

$425. Female roommate wanted to share newly remodeled Victorian flat in Hayes Valley/Civic Center area. Hardwood floors, big kitchen, lots of sun, no smoking or pets. 621-7713.

$425. Huge room with fireplace, large windows, wood floor. Wonderful Richmond District neighborhood. 366-2713.

$415 near Glen Park BART. Great view. Deck. Hardwood floors. Includes small garage. Neat, quiet, nonsmoker. August 1st. 584-2705 or 333-5003.

$415 Straight, nonsmoking female has nice two-bedroom Upper Haight flat. Wants female, psychologically/spiritually growth-oriented important. 665-1824.

$412.50. Sunny two-bedroom Edwardian flat ½-block from Alamo Square, washer/dryer, hardwood floors, to share with one man. Available August 1. Call John, 664-3143.

$400 For two rooms. Lovely, safe, Victorian. Seeking nonsmoking female. Azarre 647-6374.

$400 Newly remodeled room in beautiful Victorian home. Yard, deck, washer/dryer, dishwasher. Lesbian household. 641-6146.

$400 plus utilities. Room in large, sunny three bedroom flat in Mission, close to Noe Valley. New, carpeted, fireplace, washer/dryer, closets, garage, no smoking. Call 826-2220.

$400 plus. Fourth Ave. at Hugo. Share five-room flat with two women, one cat. Cathy or Debra, 681-5781.

$400, $500 deposit, medium sized bedroom in modern two-bedroom carpeted flat Noe Valley, small garden, nonsmoker, no drugs, pets, couples, 285-3384 between 8:30-10AM best, or 10-11PM.

$400-plus. Nonsmoker to share large Potrero Hill flat with two lesbians, cat and dog. Great views, fireplace, washer/dryer, deck, yard, parking. Available August 1. 824-4936, 647-5491.

$400. Share sunny, book-lined two-bedroom flat on Potrero Hill with writer, 34. Quiet street, great views. Seeking stable, professional M/F, over 30? First, last, ½ utilities. August 1. 626-0453.

$390 plus ⅓ utilities. Share three-bedroom house near Silver/San Bruno with one man, two cats. No smoke, alcohol or drug users. 624-4160.

$390 single adult shared housing, near Golden Gate Park, bay window, hardwood floors, large room. 346-0267.

$390 single adult shared housing, 14th Avenue, N-Judah line. 348-0267.

$390. Available now. Spacious, Noe/Mission house, sunny room, garden, sundeck. Mature, holistic nonsmoker, any sex. Share with Pagan pianist and Aikido teacher. 282-4865.

$365 plus utilities, responsible male/female to share spacious two-bedroom flat near the Haight. Fireplace, parking, washer/dryer. Available August 1st. 922-8691.

$375. Woman roommate wanted to share two bedroom Inner Richmond flat with employed male. Ron 387-8612.

$371 Upper Haight, share large quiet flat with two women and two cats. Washer/dryer, antiques. Sunny, mid-sized room with great view! Nonsmokers, 30-plus. Available immediately. 552-7618 or 652-8820.

$370 Child-friendly single adult sought for beautiful Victorian flat in Liberty Hill/Mission. 348-0267.

$367 Share nice three-bedroom Cole Valley flat. Hardwood floors, garage, large yard. Looking for fun-loving but responsible roommate who likes music and dogs. Available August 1st. 566-8676.

$365
for third roommate needed for sunny three bedroom flat. Hardwood floors, garden. Lower Haight. Prefer GM. No smoking. Cats maybe. 663-7789.

$362 Private bedroom in shared flat, Inner Sunset, piano, fireplace, hardwood floors, garden. Nonsmoker. 731-2608.

$360/month. Share great house with artist, film maker and two musicians. We are late 20's-plus, progressive, responsible, and quiet except for music practicing and teaching during reasonable hours. No smoking or pets. 346-0267.

$350 plus utilities Alamo Square, responsible male, large three bedroom flat. 921-2447.

$350-$360 Single parents sought, supportive shared household. Yard, quiet, Sunset District. 348-0267.

$335: Share large Mission flat with two lesbians (not a couple) and two cats. Washer/dryer, fireplaces, small yard. Nonsmoker, minimal alcohol use, no drugs, no more pets. 895-0735.

$333-$368 available immediately. Two rooms in sunny Mission flat. Lots of common space, yard, high ceilings. Male or female. Wendy, 824-7306.

$328 Roommate wanted to share flat in Sunset District with two others. Prefer person over 30 years. Near park, beach, transportation, and shopping. Call; 681-5039.

$325 plus utilities. Straight M/F to share ocean view apartment with two men. Good transportation, garage storage, fireplace, responsible, clean, large kitchen, deck, bath. Peter 864-4625, or J.D. 753-8088.

$326 plus. Two bedrooms available in three bedroom Sunset house. Share living, dining, kitchen. Near ocean. Good transportation to UCSF and SFSU. Hani 664-8826.

$325. Nice room, large closet, wonderful Richmond District neighborhood. Share kitchen, bath and living room with fireplace. 388-2713.

$325. Sunny Inner Mission room and closet. No smoking please. 553-8113.

$300, Russian Hill (close to North Beach). Nice three-bedroom flat with lots of wood, big kitchen, and flower garden. If you are communicative, responsible, sensitive to others, and have a sense of humor please call. 776-2325. Sorry no smokers, pets.

$300. One straight, one gay woman, 26, 26, seeking progressive, funny artist/intellectual women for sunny, Upper Haight flat. Fireplace, hardwood floors, washer/dryer, garage. 664-1097.

$296 Hayes Valley. Intelligent, semi-vegetarian nonsmoker preferred. Spacious, attractive three bedroom. 884-4170.

$290. Quiet, nice, near the ocean. Fireplace in room. Nonsmoker preferred. 568-4022.

$285 Florida and 25th Street. Small bedroom in sunny, clean, spacious three-bedroom flat. Female/students preferred. 626-4114.

Available August 1
Sunny room in Noe Valley flat, bay windows, carpet, two women seek female flatmate. Sorry, no pets. $370/month plus utilities. 262-8730.

Available August 4th
$350. Congenial woman to share Richmond apartment with one other professional straight woman. Large room with French windows, partially furnished if desired. Responsible, employed, no drugs or smoking. Kate. 387-7366.

Bedroom available. Share sunny Castro Street flat with one male, one female. $360/month, 1/3 utilities; no pets; 552-9451.

Bernal Heights three-bedroom, two story house, to share with one or two people ($400-$800/each). Yard, garden, laundry, dishwasher, view, basement, garage, easy street parking, two cats. Call 821-0591 or 621-7736. Available August 1st.

Cole Valley. Sunny, quiet, attractive cottage seeks friendly cooperating housemate over 30. $362. Caverly 681-9606.

Country Living In SF!
Mid-size bedroom in sunny Inner-Mission. Fully carpeted, mini-blinds, private phone, bathroom and rear garden entrance, over-looking lawn, patio. Security gate, easy parking, next to Cala. Steps to BART, all transportation. Large sky-lit kitchen. Very clean. Smokers, meat, cats OK. Washer/dryer. Price of $500 per month includes all utilities. Absent women owners use laundry once a week, kitchen once a month, so must be used to living independently. First, last, conditionally refundable $200 security deposit required. Available immediately. Phone Ruth after 6:00 at 441-1660 or 648-5563 (Saturday and Sunday).

East, East Bay. Pleasanton, share house with lesbian owner, $325. (415)484-3047, message.

Female Roommate Wanted
To share three bedroom home in Bernal Heights. Large yard and organic garden, garage with basement below, washer and dryer, hardwood floors. Must be seen! Call Jennifer or Claudia. 647-8355.

Female roommate wanted to share beautiful three-bedroom Victorian flat with one other in Inner Richmond. Sunny room, garden, near bus lines. Nonsmoker preferred. $485. Call Carmen 387-0470.

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Large and beautiful 8-room Upper-Height Victorian to share with one women. Two adjoining rooms, very private, for $600. Call Kim, 431-2881.

LARGE ROOMS, HUGE FLATS:
$385 & $436 Irving/6th Ave.- UC Med.
$435 Haight/Cole.
$385 -Presidio/Pine. All--share with three. Call 761-3081.

Large, two-bedroom Dolores Park flat. Fireplace, pets negotiable. $500 plus utilities. Available August 1st. No smokers. 641-7222.

Master bedroom -- very clean, huge, mid-Sunset house. $575/single - $700/couple. Compatibility vital: 752-4486.

Mature woman wanted for newer two bedroom apartment near GG Park August 1. $490 no utilities. Call Jane 861-7118.

Noe Valley
Looking for woman with quiet lifestyle, responsible, communicative, humorous, gay or straight, to share beautiful, four-bedroom home on peaceful cul-de-sac with three women. $387, August or September. 647-4248.

Pacific Heights Victorian flat -- great location! Large elegant bedroom, antique furnished. $550. Fireplace, panoramic view, parking available. 776-4332.

Peaceful Richmond District flat. Close to parks, pool, USF and bus line. Straight, nonsmoker, references. 287-6998.

Room available to share with two others in house near UCSF and GG Park. Washer/dryer, two bathrooms, beautiful garden with deck. $475/month. 664-5495 or 731-8291.

Room in Sunset house for clean, quiet, responsible female over 30. $387, first, last plus deposit. No smokers, pets. Call evenings before 9:00. 665-0199.

Room With A View
Large bedroom in four-bedroom North Beach flat. Sunny, spacious top floor to share with two males and cat. Prefer 30ish, relaxed, responsible nonsmoker. $500/month plus deposit. 369-1742.

Roommate moves to Mexico. Women wanted to share four bedroom flat near Dolores Park. One female, two male, dissidents in theatre, left politics, parties. No pets. $350/month, available August 1. 285-5548, 848-0184.

Roommate needed August 1st to share two bedroom Mission apartment with 22 year old female student. $325/month and ½ PG&E. 826-0563.

Roommate wanted. Pacific Heights two bedroom. $330 per month plus $300 deposit. Share with easygoing male student. Available August 1st. 661-0541.

Share two-bedroom Noe Valley apartment with 37-year-old man. Yard and view. Close to transportation. Good parking. $400 plus utilities. Non-smokers only. Available August 1. Chris. 285-3241.

Small, nicely furnished room in artist's Mission Victorian. $200 monthly. 647-8947.

Sunny, spacious room, two bedroom flat, $280 monthly, Mission District. Carlos 285-2166.

Two rooms, own bath, $400 plus. Must like kids, respect Black people. 695-9036.

Two women seek third to share large, sunny Mission flat. Cats, light smoking. $290, August 1st. Call Lulu, Julie 841-6617.

Two-Five-Five-Seven-Six-Zero-Zero
Let us spell it out for you: nothing gets results like Bay Guardian Classified. Call 256-7600. It spells success.

Upper Market $378/month. Cozy Victorian flat to share with two part-time students. Must be clean, responsible, nonsmoker, no drugs, no pets. Available immediately. 552-7547, 431-3913.

Western Addition. Newly carpeted room. Bright, sunny, next to bathroom, semi-private. Share kitchen and relationship with attractive couple who enjoy people. Luxurious setting, many extras. $375 including utilities. 567-8155 after 4:00.

Western Addition. Two rooms 4 rent in prequake 1880 Victorian. Share space with others, fireplace, concrete yard. $400 each, call 628-4835.

Help wanted? We Can Help!
When you've got a job to fill, put Guardian Employment ads on the job and get qualified applicants every time.

■ RENTAL HOUSING, NON S.F.

$1,250 South S.F., huge corner, extras galore, new carpets and drapes, two car, large basement, intercom, kitchen barbecue, fireplace, indirect lighting, no pets. 884-2268.

Elegant four-bedroom, two-bath, artist live-work, 1,500 sq. ft., all newly restored, high ceiling, lots of natural sun, sky lights, new dishwasher, stove and refrigerator, off street parking included, across from BART. $996/month, Oakland. 883-3308/evenings.

Oakland In-Law Unit, Two-Bedroom
Spacious, living room, large kitchen, gas stove, redecorated, immaculate. Share sunny yard. Dimond District, near bus, BART, freeways. Quiet street, good neighborhood, parking. $800. 533-1247.

■ RENTAL HOUSING, S.F.

$975 Mission, two-plus bedroom large flat, dishwasher, new decor, sunny location, garage available. New carpet, hardwood floors, laundry hookups. 542-5787, 824-4141.

$950 S.F., two bedroom, decorator flat, restaurant stove, frostless refrigerator, chopping block counter, large deck, five minutes to downtown S.F. 863-3308/evenings.

$920 S.F., large one bedroom decorator flat, new dishwasher, disposal, frostless refrigerator, gas stove, beautiful wood floors, handmade tile kitchen and bath, very nice, five minutes to downtown S.F. 863-3308/evenings.

$850 14th/Castro one-bedroom, new kitchen & bath, hardwood, some view, nice. Call Monday-Friday 8:30-5:30, 543-6777, or leave message.

$850 Interesting South of Market contemporary live/work units. New kitchens, new baths, 543-8777, Monday-Friday 8:30-5:30 or leave message.

$650 Mission District: Nearly new two-bedroom/one-bath apartment, marble fireplace, wall-to-wall carpet, one car parking space. Evelyn 282-6636 after 11am.

$825 Hayes Valley, clean two-bedroom flat. Fireplace, new carpet & decor, high ceilings, laundry hook-ups, garage available. Near park, shops, transit. Small dog OK. 817 Hayes St. 771-2312.

$826 Portola District-Immaculate, sunny, two-bedroom flat, all-electric-kitchen, carpet, washer/dryer, recently remodeled, some utilities included. Must see! 584-1728.

$800 Bernal Heights, sunny top floor two-bedroom flat, hardwood floors, view, garage available. 628-4252, Lauri.

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$800—In the heart of SOMA extremely sunny top floor, Victorian one-bedroom flat, hardwood floors, claw-foot bathtub, white marble fireplace, laundry. Call 255-0611 evenings. Available 8/1.

$775 NOE VALLEY, sunny one-bedroom. All remodeled. Hardwood floors, backyard. Easy parking. Quiet building. Cat OK. 262-2524.

$726 20th/South Van Ness. Large one-bedroom Victorian. Renovated kitchen, hardwood floors, high ceilings, laundry. Call 266-8028.

$876 Sunny one-bedroom Victorian near Golden Gate Park. Round tower room, cat OK. 826-8241.

$525 Nob Hill, sunny, quiet, two-room studio with Murphy bed, hardwood floors. Near transportation. Karyn 474-4001.

$496--Nice renovated Victorian studios, quiet, one with deck, one with view, 12-unit building with laundry. 475 square feet each, dining area, full bath, two closets. 600 Buchanan/Oak. 621-7070.

$460 STUDIOS. Van Ness at O'Farrell. Clean, sunny & quiet in secure building. Wall-to-wall. Walk to Opera House, Davies, museum. Centrally-located, near MUNI & BART. Call 775-5196.

$1,500--Lovely Westwood Park home, spacious, three-bedroom, two-bath, fireplace, formal dining room, garden, hot tub, washer/dryer. Walk to shops & transportation. 333-6780.

$1,030 Condo, across Golden Gate Park, Inner Richmond. Modern two-bedroom, two-bath, garage, balcony, carpets, drapes, laundry, very clean, quiet. AEK, no pets, top unit. 262-2524.

Bernal Heights house. Cute two-bedroom, one-bath, Peralta Street. Free cable. $1,100/month. Call Julie 660-6666.

BEST EVER rental Service. Studios to four-bedroom, all price ranges. Full-page descriptions; to save you time. Special concentration on Northern San Francisco: MetroRent. 392-6003.

Duboce Triangle area! Gorgeous two-bedroom unit in one-year new building with lovely Victorian front! European style kitchen, dishwasher, plush carpets & laundry! $650. J. Woolley: 824-7992.

Find exactly what you're looking for in Bay Guardian Classified. Read it, advertise in it, use it.

Nob Hill one-bedroom condo, fireplace, parking, $1,000. Near Union Square, one-bedroom, top floor $600, one-bedroom $675, studio $480. Hardwood floors. No fee. RE/MAX 623-7653.

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Maybe the ad you ran in the Sunday paper didn't work. Maybe you wanted to run in the Guardian, but missed our regular Friday deadline. Or maybe you got a brilliant idea on Monday morning that can't wait until next weekend. Then our new Monday Noon late deadline is designed for you.

Now the Bay Guardian Classified will accept any Employment or Real Estate line rate ad (sorry — no display ads or other categories) until 12:00 noon the Monday before publication. At no extra charge.

If you're an employer or agency looking for qualified personnel, we've just made it easier for you. And if you're looking to sell a home, hold an open house, rent an apartment or space or share a rental, our new deadline lets you react quickly to the market — and get the word out before the weekend.

To find out more about this new service, call 255-7600 for rates and information. But don't wait too long. After all, in business, timing is everything.

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REAL ESTATE

■ ROOMS FOR RENT

$50-$60/NIGHT • $250-$285/WEEKLY

Newly remodeled, fully-accessorized studios. TV, telephone, wet bar, linens. 649 Jones St., near Post. 929-8033.

■ SPACE FOR EXCHANGE

Trade my two bedroom Berkeley-Flats, detached cottage, 600 square feet, $400 per month for your sunny SF one bedroom or studio, under $575 per month. 540-5025.

■ SUBLETS

$600 Bernal Heights. Spacious, sunny two bedroom flat. Panoramic views, hardwood floors. August. 826-5729.

$505/month. Nob Hill studio, August 1 to either October 1 or November 1. Close to downtown, shopping, MUNI. 922-7975.

$500 August 12-September 4. Mission two bedrooms, yard. One cat. Deposit. 826-5409.

$400/month plus utilities. August 1-October 31. Share two-bedroom flat. Top floor. Very sunny. Page Street above Divisadero. 821-1354. George or Miriam.

August through October. Quiet, one bedroom patio apartment in Mission. $585 with PG&E, first and last. Call 550-0250, no pets.

August--November Sublet Needed
by relocating professional male. Looking for furnished or unfurnished one bedroom or studio apartment in Upper Haight, Mission, Castro, or Western Addition. Will pay up to $500/month. Please call Roxanne at 731-2059.

Fall sublet. Late August through December. $400. Two private rooms available for one person. Share sunny, Dolores St. flat with one woman, 37. No smoke, pets. Karen 828-7727.

Female sublet needed for large sunny room in Victorian flat (Dolores/23rd) with three women. Available now to August 22. $330. 641-5751.

Fully furnished beautiful two bedroom, yard and garage. August 9-30. $850. 585-8414.

Large Marina Studio Sublet
Separate kitchen & bath, with a view of Golden Gate Bridge & Alcatraz. Quiet apartment, furnished. Available July 15-September 1st or August 1st-September 1st. $500. 348-1881.

Nonsmoker to sublet room in large house, available 8/1 to 10/1, (with mom/son). $290/month including utilities. Message, 333-8870.

Potrero Hill. August. Share spacious, beautiful apartment with female, 42. Own large room, view, yard. $425. 821-1048.

Presidio Heights sublet. September through December (flexible). Furnished one-bedroom, close to shopping, Muni. Quiet building. Seek responsible student or professional. $800 per month. Call Leslie 587-4298.

Russian Hill, July 15 to August 15. Large sunny room with with Bay view in two bedroom apartment. Seek responsible male. $400. 673-7728, message.

Sublet 2-8 months, newly painted sunny room with hardwood floors in large Noe Valley flat. ½-block from Muni, parking, no smokers, no pets please. $375. 824-9554.

Sublet July thru January 5 (time flexible). Share completely furnished five-room Victorian flat with female. Garden, hardwood floors, washer/dryer, two cats. Private bedroom; shared bath. No smoking, social drinking OK. $450/month. Female only. Claudia, 826-3616.

NETWORKING is easy with Bay Guardian Classified. It's the place to look. And the place to be.

■ VACATION RENTALS

Northstar, three-bedroom, two bath house. Pool, tennis, golf, horses. 849-1630.

■ RENTALS WANTED

Busy, congenial professional woman wants to share house or flat. Needs study or computer space. Prefer $350-$500 range. 386-5788. Barbara. Please leave message.

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LOOKING FOR FAMILIES
Interested in housing short-term foreign students who are learning English. Families to be compensated:
$440/month--bed & breakfast.
$570/month--bed, breakfast & dinner.
Language Teaching Center
Please Call St. Giles College-SF
788-3552

Photographer looking to rent or share Live/work space. Call for Mykien 346-3896 (evenings), 873-8787 (days).

Seeking roommate to look together for two-bedroom flat. 39, nonsmoker. David. 681-5826.

Single mother and daughter want three-bedroom house, up to $1,050; or to share a house with other single parent, up to $600, starting August 15th. 385-2915.

Sublet Wanted August
Two-bedroom apartment wanted for August only by visiting Italians. Garden or deck; desire in sunny SF neighborhood. 653-8949.

Sublet wanted by responsible student. Under $300, now until mid-September (dates flexible). 841-9987.

Wanted workshop space, 550-750 sq.ft., in San Francisco. Call after 5p.m., 441-7214, or 540-0323.

Woman 34 literate, humorous feminist, responsible, engaged in restoring health seeks room in quiet, relaxed, allergen-free household. Ideally lower floor, quiet street, sun, hardwood floors, Noe Valley/ Castro/ Mission. Humor valued, $250-$350/month. ASAP. Eva 863-3949. Thanks.

■ WORK SPACE

7 Minutes to Downtown SF
1,500 square foot artist's live/work. Complete kitchen/bath. Beautiful yard with grapes. Off-street parking. Secure. Across Oakland West BART, 1 stop to SF Embarcadero. Immaculate. $750. 863-3308.

500 square foot area available August 1st in a wonderful live/work space. $550 plus utilities. Alex 863-3651.

Affordable live/work. 1,500 square feet. $800/month. Great natural light. Minutes to Bay Bridge. West Oakland. 652-0800.

ARTIST LIVE/WORK SPACES, 1,100, 2,100 and 2,700 square feet. Oakland near Alameda. Close to BART and shopping. Call before 8pm. 536-9828.

ARTIST/WORK STUDIO. Spacious, bright & airy. Approximately 500 square feet, quarter-bath, private patio, no live-in. $450/month. Page at Steiner Street. 221-1828.

DROP BY ANY TIME. Our Night Drop Box is open 24 hours a day so you can drop off your ad. It's at 520 Hampshire St (corner of Hampshire and Mariposa).

Good Word of Mouth
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LIVE/WORK LOFTS-SF
$1,350 to $1,400--Full bath/kitchen, skylights, one with two lofts.
MINNESOTA LOFTS 824-0240.

If you've got something for sale, ask about the Guardian Classified Guarantee -- 8 weeks for the price of 3.

MUSICIANS: You can live & practice at home! RIFF SOUND STUDIOS in Oakland has been designed & built exclusively for musicians, (the first live/work space dedicated for music). Available now. 1,200 square feet includes private practice studio with adjoining engineering room, complete kitchen & bathrooms, all new construction. Rents $990/month. 524-4513.

New Live/Work Artist Studios
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PROFESSIONAL OFFICES. Good location, close to public transportation. Comfortable, attractive, suitable for groups, waiting area. Full or part-time available. 567-4133.

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SF DOWNTOWN: furnished, quiet & sunny office at Market & Kearny, near BART & MUNI. Space available or use as mailing address. Price negotiable. 648-3976.

Sacramento Street spectacular Victorian psychotherapy office. Hardwood floors, bay windows & fireplace. Beautifully furnished. Available Tuesday & Thursday AMs, 8-12, & Friday AM 8-1. $70/four hour block. Heather Summers MFCC 485-1781.

Attractive individual & group psychotherapy offices in well-known professional building on Cathedral Hill. Available to sublet 2-3 days/eves per week. 931-9480 or 348-3955. Reasonable.

Sunny Union Street office, available 1-3 days per week in elegant Victorian with high ceilings & bay windows. Suitable for bodywork or hypnotherapy. Call 292-4828, 783-3848.

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$289,950 Broadmoor, doll house for sale in Colma, three bedroom, one bath, refinished hardwood floor, security system, double-pane windows, auto sprinklers. 342-3491 or 279-2889.

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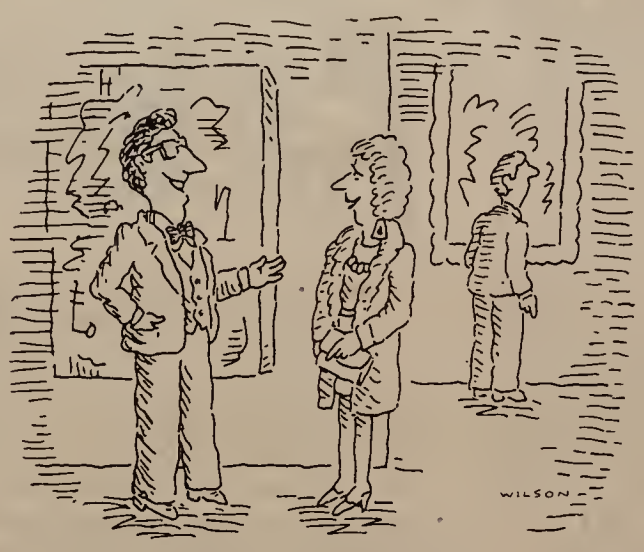

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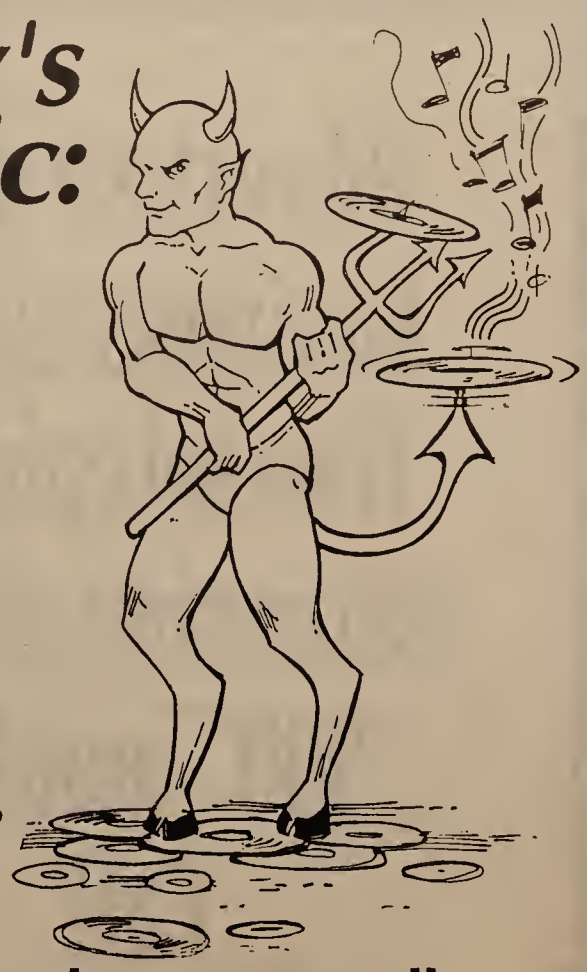

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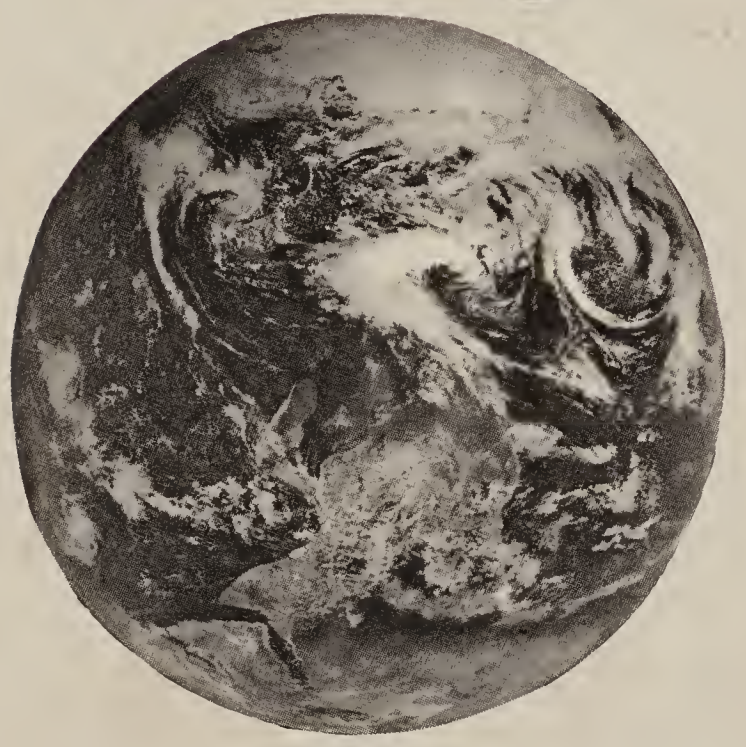

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